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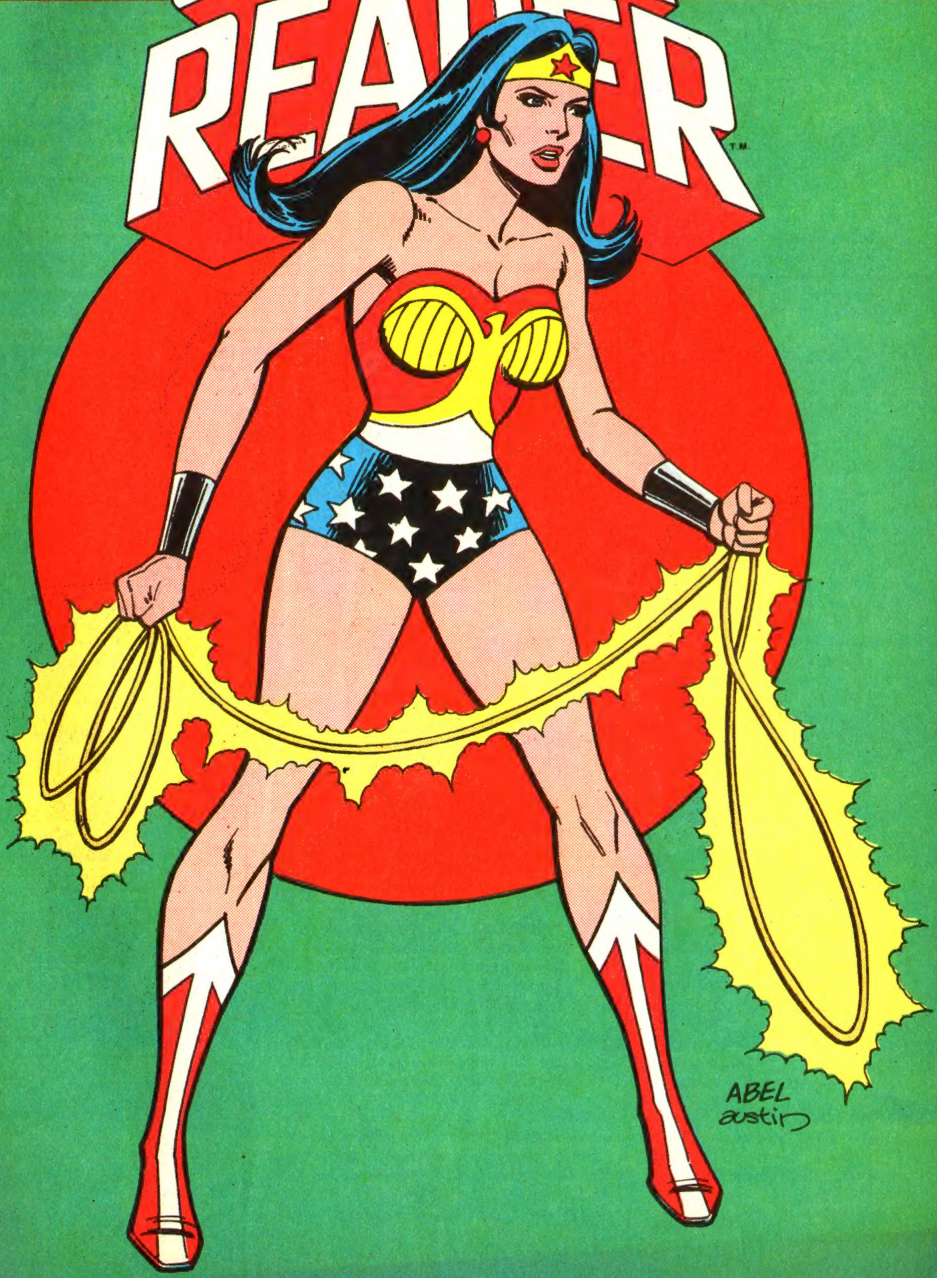
the COMIC READER™

July 1980
Number 181



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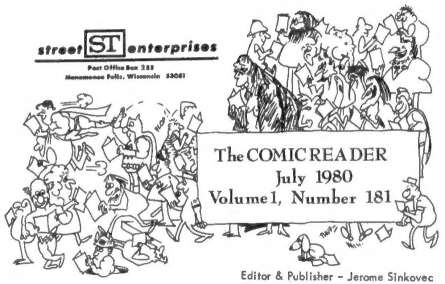

The COMIC READER
July 1980
Volume 1, Number 181

OUR COVERS: Front, Wonder Woman by Jack Abel and Terry Austin (and we you're feeling better Jack!); and back, Batman vs. The Penguin by Terry Austin. Both are © 1980 DC Comics Inc.

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BACK ISSUES: TCR #94-96,98,100-111,113,116,118,120-124,126-128,131,133-139,142,143 are 50¢ each. #145-151,153,154,156-163 are 75¢ each. #164,165,167-171,173-179 are $1.25 each. [#164-179 feature the GAZETTE.] Issues not listed are sold out. If ordering more than four, add 5¢ per copy for postage.

Editor & Publisher - Jerome Sinkovec
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SUBSCRIPTION RATES:
North America [Second Class Mail]
6 issues: $4.75 12 issues: $9.00
Sample Copy: $1.25
North America [First Class Mail]
6 issues: $7.75 12 issues: $15.00
Overseas [Second Class/Surface Mail]
12 issues: $12.00
Europe, South America [Air Mail]
6 issues: $12.00 12 issues: $23.00
Australia, Asia, Africa [Air Mail]
6 issues: $13.80 12 issues: $26.60

CHANGE OF ADDRESS: Second class mail isn't forwarded very well so be certain to tell us of your new address at least three weeks in advance.

ADVERTISING: Full page: $45, Half page: $25. Write for further details. Deadline is the 30th of the second month prior to the cover date. [Deadline for 181, June, is the end of April.]

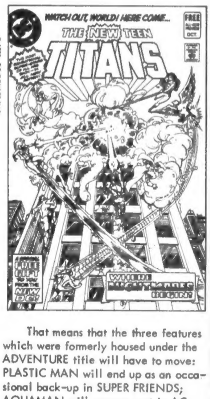
WHOLESALE ORDERS: Worldwide distribution of TCR is handled by New Media/Irjax Distributors, #H4 1675 Starkey Road, Largo, FL 33540. Toll free number: (800) 237-5991.

ADDRESS ALL MAIL TO: Post Office Box 255, Menomonee Falls, WI 53051. No Canadian or foreign checks.

THE COMIC READER [USPS No. 474-630] is published monthly by Street Enterprises, N92 W17420 Appleton Avenue, Menomonee Falls, WI 53051. Phone: (414)251-6933. Printed by Shinners Publications, Inc. Entire contents, except where otherwise noted are © 1980 by Street Enterprises. Second class postage paid at Menomonee Falls, WI. Unsolicited submissions should be accompanied by return postage.

DC News

Well, here we go again. DC's oldest surviving title, ADVENTURE COMICS, is undergoing yet another change of format. Beginning with issue #481, the DIAL 'H' FOR HERO concept mentioned last month will take over the entire book. The feature will appear in three stories per issue, each drawn by a different artist but each written by Marv Wolfman, with everything -- the super-heroes, the villains, costume designs, regular clothes, even the furniture -- provided by reader contributions, with even occasional story ideas being accepted. The initial contributions will be the result of new ADVENTURE editor Jack C. Harris and Wolfman's trip to recent New York area high schools; all future contributions will be gathered from readers from a request form which will run in the entire DC line. Although aimed at a younger audience, Wolfman wishes to stress that the stories will be "Earth-One adventures and the conflicts will be believable for a super-hero comic of the eighties."



That means that the three features which were formerly housed under the ADVENTURE title will have to move: PLASTIC MAN will end up as an occasional back-up in SUPER FRIENDS; AQUAMAN will appear next in ACTION #517 as an alternate with other "A" heroes Atom and Air Wave; while STARMAN, who last appears in ADVENTURE #479, will last appear in DC COMICS PRESENTS #31 (out in November) which will resolve the serial and bring Starman into the DC Universe as he teams up with Superman. #480 features a double-length AQUAMAN story.

The second oldest DC title, DETECTIVE COMICS, is also undergoing a transformation as it returns to a 50¢ 32 page monthly format as of #496. The backup to the BATMAN stories will be BATGIRL, which means that the other series -- HUMAN TARGET, MAN-BAT, TALES OF GOTHAM CITY, BLACK LIGHTNING -- will be sent to comic book limbo for the nonce. ROBIN, of course, will appear in BATMAN, taking over the slot he now shares with his mentor as co-star. #500, which was planned and worked on before the change came through, will instead be a special 80 page giant for $1.50 with a square spine, unseen at DC since the days of the DC 100-PAGE SUPER SPECTACULARS. In the meanwhile, The Blockbuster will appear to battle Batman in #498-499.

The BLACK LIGHTNING feature will end in the middle of a multi-part story, so it will probably be held back to appear sometime after the transformation to spell BATGIRL. J.M. DeMatteis did the first two parts of the three parter.

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The other dollar comics -- WORLD'S FINEST, G.I. COMBAT and SUPERMAN FAMILY -- will shrink to 48 pages, though there will be no ads, as of the December issues (out in September). The letter columns and Bob Rozakis's DAILY PLANET pages will probably appear on the inside covers.

Speaking of G.I. COMBAT, those of us who pay some attention to numbering intricacies were astounded to find that the September issue was numbered as DC SPECIAL SERIES #22 instead of G.I. COMBAT #222. Apparently, someone along the line forgot to change the UPC code to monthly, and since that was harder to change than the number of the comic, it was listed as a special to keep things in line. No one seems to understand why it happened, but it did.

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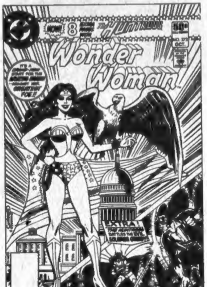
SECRETS OF THE LEGION OF SUPER-HEROES will appear in October, November and December of this year. E. Nelson Bridwell plotted it and Paul Kupperberg is scripting with Jim Janes pencilling. Within the established format of retelling the origin and history of the characters, a new mystery will be the basis of the series. Jack C. Harris is editor.

The WIZARD WORLD feature is being suspended after its two appearances



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in WARLORD #40 and 41 so that Mike Grell can devote more of his time to the book's lead feature. OMAC will return in #42 by a new writer and artist who were yet to be selected at press time.

WORLD'S FINEST #271 will be the 200th issue since the first Superman-Batman team-up story appeared (although not the 200th anniversary of the team since Batman missed a bunch of issues in the early '70s when WORLD'S FINEST was temporarily transformed into the forerunner of today's DC COMICS PRESENTS), and the occasion will be used to create a special issue of some sort. Also in WORLD'S FINEST, since J. Marc DeMatteis has signed a contract to do stories for Marvel, #270 will be his final issue. #268's story sets Red (John Smith) Tornado in Greenwich Village and is concerned with child abuse; #269-270 will feature his clash with his creator, T.O. Morrow in his new guise as Tomorrow, The Future Man. With #271, Gerry Conway will take over the RED TORNADO strip.

A brand new Legionnaire will be introduced in LEGION OF SUPER-HEROES #272, which will be by J. Marc DeMatteis, Steve Ditko and Bob Wiacek. Future plans for the book call for a resolution of Brainiac-5's murder charge plus another Legion election for leader.

Some old characters will be making return appearances in the immediate future in a number of places. The Challengers of the Unknown will make their return appearance in the Superman-Batman story in WORLD'S FINEST #267 written by Cary Burkett. Power Girl will return in a three-part team-up with The Huntress in WONDER WOMAN #274-276 courtesy of Paul Levitz, Joe Staton and Steve Mitchell. And Marv Wolfman will bring back both Eclipso and Space Ranger in GREEN LANTERN #136. Space Ranger will receive a new costume from Joe Staton (hopefully, he'll be recognizable). Since Space Ranger is from the future, it's no surprise that Green Lantern

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will be time-travelling -- to the 58th Century to resume his identity as The Solar Director.

Johnny Thunder -- the JSA member with the thunderbolt pal -- will make his reappearance in SUPERMAN

FAMILY #204's MR. & MRS. SUPERMAN story, "The Rescue of His Majesty, Johnny Thunder" by E. Nelson Bridwell and Kurt Schaffenberger. Since that series is set in the '50s, we still won't know what he's doing these days, since the WHATEVER HAPPENED TO JOHNNY THUNDER? story scheduled to appear in DC COMICS PRESENTS #29 (out in September) concerns his western namesake. (A sneaky segue, eh?)

Jim Starlin will be the penciller of a three-parter for the FIRESTORM strip in FLASH #294-296. Starlin also did the covers of SUPERMAN #355 and MYSTERY IN SPACE #117. #27 of the DC COMICS PRESENTS three-parter he pencilled will be inked by "Quick Draw" (actually Dick Giordano, Frank McLaughlin and associates), while #28-29 will be inked by Romeo Tanghal. Tanghal also contributed the inks to Starlin's OMAC origin for WARLORD #39.

By the by, DC has seen fit to number THE NEW TEEN TITANS revival issue #1, obviously to take advantage of the added sales first issues generally experience. At least they, unlike Marvel, changed the title slightly (adding "THE NEW") rather than providing us with duplicate and sometimes triplicate series having the same title and numbers. Romeo Tanghal will also be regular inker of this book.

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Following the preview of the new western character planned for his own book (and unofficially known as Dakota) in JONAH HEX #42-44 by Mike Fleisher and Gerald Forton, Scalphunter will return to the book under its old hands Gerry Conway and Dick Ayers.

MYSTERY IN SPACE is no longer considered merely an interim title to precede the planned science fiction dollar book. Stories are being commissioned far beyond the original four issue run, and people such as Johnny Craig will be contributing interior art, with Brian Bolland doing his first interior work for U.S. comics in MIS #115. Mike Golden has a story slated for MIS #113. Sales, as always, will determine the book's ultimate fate.

The origin of the CREATURE COMMANDOS will appear in WEIRD WAR TALES #93, and the following episodes will involve the CCs rescuing a French scientist from the Nazis, fighting a skirmish with Nazi sympathizers in the U.S., battling super-powered children trained by the Reich, and penetrating a Death Camp. A special episode for WWT #100 will take the CCs to the WAR THAT TIME FORGOT. J. Marc DeMatteis will be replaced after that story, probably by Mike W. Barr.

Alex Saviuk will take over as the regular penciller of the HAWKMAN strip with WORLD'S FINEST #267.

Alden McWilliams has returned to DC and his science fiction stories originally commissioned for TIME WARP will appear instead in THE UNEXPECTED.

Another alumnus of Western Publishing, writer Paul S. Newman, who has been writing for Western since 1948, has sold a WORLD OF KRYPTON story for this month's issue of SUPERMAN.

This year marks the BATMAN comic's 40th anniversary and its birthday will be celebrated at Phil Seuling's annual July 4th Comicon at New York's Statler Hilton with guest Bob Kane. Wonder Woman's 40th anniversary occurs next year, and promotional consultant Andy Helfer has been hired to prepare press kits and promotional projects in conjunction with it.

Jimmy Janes has done the cover for GREEN LANTERN #135 with Joe Staton doing the inking.

J. Marc DeMatteis's final stories for DC include the first five episodes of I, VAMPIRE for HOUSE OF MYSTERY with art by Tom Sutton; an HOM story with Dan Spiegle called "The Piper At The Gates of Hell" (which Marc considers "the best thing I've ever done" and two stories for MYSTERY IN SPACE: "Falling Down To Heaven" with art by Brian Bolland, and "The Lazarus Fire," with art by an old DC mainstay.

A SUPERMAN II rough-cut was viewed by Warner Bros. executives and DC's Jenette Kahn and Sol Harrison. Naturally, their verdict was that the film is "wonderful," with the flying sequence of Superman over Metropolis's East River battling Phantam Zone villains Terence Stamp, Jack O'Hallaran and Sarah Douglas being singled out as spectacular. Contrary to reports in VARIETY (who weren't even listing him in their Films In Production box scores), Gene Hackman reprises his Luthor role. DC will be publishing another movie album in conjunction with this film (similar to the ALL-NEW COLLECTORS' EDITION #C-62) -- but it won't appear until the film comes out -- which now is the summer of 1981.

Meanwhile, BATMAN producer hasn't much more news about that film's progress except to say that it is "moving forward." He did mention that the writer and producers have received copies of what are considered the "True Batman" -- the recent UNTOLD LEGEND OF THE BATMAN and the Steve Englehart and Marshall Rogers/Terry Austin issues of DETECTIVE COMICS.

TCR Message

We've just been able to keep pace on our schedule after falling behind two weeks last time, but we're working on it. We hope to be able to assemble the next issue -- something of a SUMMER SPECIAL -- in a faster period of time by featuring something a little bit out of the ordinary. We'll just let it stand at that, in case we change our minds.

Also planned is a special "no super-hero" issue of TCR which will include anything comics-wise we usually don't spotlight. So far, we've got a Harvey article and prospects for an article on Hanna-Barbera. Anyone out there who is an expert or collects any overlooked humor titles, companies or genres, please feel free to submit articles (or artwork) which you think would be apropos. Anybody is welcome!

- Mike Tiefenbacher

Marvel News

Although nothing is final at press-time, it looks as if the four reprint titles AMAZING ADVENTURES, MARVEL'S GREATEST, TALES TO ASTONISH and FANTASY MASTERPIECES launched last summer will be axed, as well as MACHINE MAN and MAN-THING among the new material titles. To take up their press time, DAREDEVIL and POWER MAN are being upped to monthly, with KA-ZAR and JAMES BOND waiting in the wings. At this time, we don't know when any of this will be taking place.

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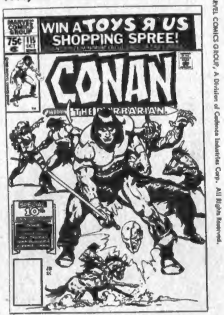
BATTLESTAR GALACTICA, though, definitely gets the axe with #23.

The JAMES BOND book is still being negotiated, with such details as to whether Marvel can adapt all the films or just the most recent yet to be determined. At the moment, Cary Bates and Frank Springer look to be the book's creative team.

Pay no attention to any rumors of John Buscema leaving Marvel. He recently signed a five-year contract with them that will, with bonuses, reprint payments and extras, exceed $500,000 -- which would tend to indicate that Marvel felt very strongly about being unable to do without him.



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J. Marc DeMatteis will be the new writer of CONAN THE BARBARIAN, stepping into what has to be one of the toughest roles for any writer -- replacing someone who has done the feature for almost ten years. Marc, who is now under contract to work exclusively for Marvel, will begin with #116, which will be out next month. That issue reintroduces Jenna, who last appeared in #11. Doug Moench, meanwhile, has been named writer of the CONAN daily strip, to follow Roy Thomas when his contract runs out. Alfredo Alcala has replaced Ernie Chan, but will himself be replaced by Rudy Nebres when Moench takes over. SAVAGE SWORD OF CONAN and KING CONAN are in the position of having a large enough backlog that immediate replacements are not necessary.

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Marvel is working on a new magazine which will be, in essence, a showcase for its most commercial characters and most popular writers and artists. Planned as a 60¢ adiess comic by editor Al Milgrom, the possible first features would be a Spider-Man/Angel/Ka-Zar team-up written by Chris Claremont and drawn by Mike Golden originally for a MARVEL TEAM-UP issue followed by an X-MEN story that would bring back Dave Cockrum to the strip in another Claremont story intended to be a sequel to the first issue of this book. The Avengers, Hulk and Spider-Man would be other possibles for inclusion. This is IN ADDITION to the slick magazine proposal which has been titled MARVEL UNIVERSE, which will intentionally differ from the regular line by appearance and format using several features per issue and which is edited by Lynn Graeme.

In something of a first, THE AVENGERS #201-203 will feature an

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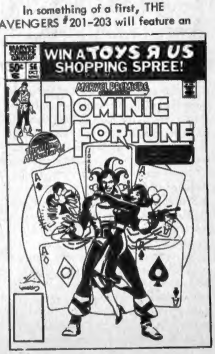

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adaptation of a novel. However, that novel isn't being pulled out of left field; it's Jim Shooter's THIS EVIL UNDYING, the 9th paperback in the Pocket Book series of Marvel Super-Heroes, featuring Ultron. David Michelinie and George Perez will provide the script and art. #201 also features another JARVIS story (the first appears in this month's annual).

Michael Fleisher will be taken off SPIDER-WOMAN as of #32. J. Marc DeMatteis and Chris Claremont did #33 and 34, but a regular writer has yet to be chosen.

Alan Weiss and Mike Nasser are the pencillers of DeMatteis's adaptation of the movie XANADU, which is slated to appear in MARVEL SUPER SPECIAL in August.

With the increase in page count and the decrease in ad pages, a number of tricky problems have arisen. The checklist will become a feature on the letter pages, but the Bullpen

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Bulletins (which had all but disappeared anyhow) and Stan's Soapbox will disappear. The reprint books will provide a special problem since they don't even have lettercols, meaning that some of them, such as MARVEL TALES, have up to six pages per issue to fill. Except for X-MEN, which is losing its outlet anyway, none of the series being reprinted were long enough to fill the 22-23 page length requirements, so a number of solutions have been offered including reprinting old mystery stories, using the space for pin-ups of "Secrets Of..." new material, serializing other series in newly formed segments (like they do in English comics) or reprinting the English material that has never been printed here. (There are several five-page try-out stories left from their new talent days of 1977, but these will likely appear in the new material books.)

As it looks now, CAPTAIN BRITAIN, which lasted 56 episodes and are of the required length and have never appeared in the U.S., looks like a good bet to end up as the back-up in MARVEL TALES. British-produced HULK stories will appear in MARVEL SUPER ACTION, and there are NICK FURY and NIGHT RAVEN stories available, though the BLACK KNIGHT stories occur after the 56 CAPTAIN BRITAIN episodes so probably won't appear until the CB episodes all run. Also, depending on their reception in MARVEL PREMIERE, the DOCTOR WHO episodes may wind up in a similar slot, although the license agreement may prevent their appearing anywhere except in a DOCTOR WHO comic.

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The Marvel newspaper supplement which did NOT appear as scheduled in April, will instead, when it appears, only show up in the Chicago TRIBUNE instead of the seven originally planned. Marvel is evidently not convinced of the supplement's possibilities of success. Marvel will distribute copies to comic specialty shops when it does.

Mike Zeck is doing some three-page back-up features for MASTER OF KUNG FU and Terry Austin is performing similar chores for MARVEL TWO-IN-ONE. Many are taking the opportunity to use these pages to provide the kind of exciting pin-up and fact pages that used to appear in Marvel Annuals back when they were very young: Roger Stern is using the CAPTAIN AMERICA slot for maps and origin recaps, diagrams of his shield works and the previously unknown first name of Bucky Barnes; and he's using SPECTACULAR SPIDER-MAN to investigate the Parker family history back to the '20s in the form of a "Photo" album.

Meanwhile, there are some strips being done as back-ups, including a SHROUD story by Steven Grant and Gil Kane, for SPIDER-WOMAN, plus a three-issue WHITE TIGER story for SPECTACULAR SPIDER-MAN #49-51.

John Romita Jr. will be doing pencil layouts only with IRON MAN #141 and Bob Layton will provide the finished art.

Doug Moench and Paul Gulacy are doing a series of seven-page stories for EPIC ILLUSTRATED.

CAPTAIN AMERICA #253 will feature the post-World War II fate of The Invaders.

Rick Leonardi is a new artist who's gotten the plum job of illustrating THOR #303. Chic Stone will ink.

The former operators of the demolished Shogun Warriors need the aid of the FANTASTIC FOUR in FF #226.

MARVEL SPOTLIGHT #10 will feature the CAPTAIN UNIVERSE story using the character from THE MICRONAUTS #8. Bill Mantlo and Steve Ditko provide the story and art.

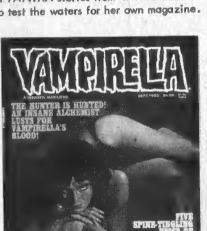
The Mike Golden written-and-drawn story for MARVEL PREVIEW #24 is called LADY DAEMON and a preview of her appears above.

Denny O'Neil and Frank Miller are doing the AMAZING SPIDER-MAN ANNUAL. Miller may also be scripting a story he plotted for DAREDEVIL.

The former partnership of DePatie-Freleng apparently completed a SPIDER-MAN cartoon pilot for the fall season, which Marvel insisted remain faithful to the comic book. It does not appear on the networks' fall schedule.

Warren News

WARREN PRESENTS #8 will be out in August and will feature reprints of PANTHA stories from VAMPIRELLA to test the waters for her own magazine.



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Two new series are in the works: "Goblin," by Nestor Redondo, and "Guit" by Alfredo Alcala.

Senior Editor Will Richardson is running a tight ship with everything well ahead of schedule these days, so don't expect many reprints as stop-gap measures. Warren is currently looking for new artists and letterers to work on their books.

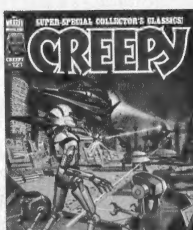
Coming Comics

THE ROOK No. 4, August. "Master of the World" is by Budd Lewis and Lee Elias. Plus the concluding chapter of Alex Toth's BRAVO FOR ADVENTURE and another VOLTAR story by Will Richardson and Alfredo Alcala. Nestor Redondo did the cover. [7/1]

EERIE No. 113, August. [7/1]

VAMPIRELLA No. 90, September. This issue's Vampi tale is "Andreau, The Insane Alchemist" by Will Richardson, Rich Margopolis and Rudy Nebres. Also featured are "Pantha" by Margopolis, Leo Duranona and Atozz "Devil Woman" by Don Glut and Alfredo Alcala; and two stories by Jose Ortiz. James Laurier did the cover. [7/8]

CREEPY No. 121, September. This is an all John-Severin art issue which features: "A Toast To No Man's Memory" by Len Wein (CREEPY #92); "The Strange Incurable Haunting of Terrible Phineas Boggs" by Bill DuBay (#83), "The Star Sage of Sirus Sam" by Nick Cuti (#95); "Battle Rot" by DuBay (#81);



"Professor Duffer and the Insuperable Myron Mesk" by DuBay (#100); "Angel of Jaipur" by DuBay (#89), "Visit To A Primitive Planet" by DuBay (#105) and "Creeps" by Archie Goodwin, with inking by Wally Wood (#78). Jim Laurier did the cover. [7/15]

EERIE No. 114, September. This issue launches a new space-oriented series that will run thirty to forty pages each issue, "Manifestation" by Will Richardson. Also featured are "Code Name Nova" by Louis Cruz, John Garcia and Alfredo Alcala; and "Haxtur" by Victor de la Fuente. Jim Laurier did the cover. [7/22]

FAMOUS MONSTERS OF FILMLAND No. 167, September. [7/22]

Comix World Checklist

By Clay Geerdes

BARON VON MABEL'S BACK PACKING [Rip Off Press, P.O. Box 14158, San Francisco, CA 94114]. This is a collection of Sheridan Anderson's back-packing strips with art and story by him. Perfect bound. $4.95.

BIZARRE SEX No. 8 [Krupp, P.O. Box 7, Princeton, WI 54968, $1.25]. Cover is by R. Crumb with interior art by Steve Stiles, Gary Hallgren, Howard Cruse, Michael T. Gilbert, J. Michael Leonard and others.

BOFFO YOCKS [$1.00 postpaid from Michael Prince, 1502 Green Mountain Drive, Apt. 299-U, Little Rock, AR 72211]. The first book from Michael Prince. 8 1/2 x 11", 16 pages.

THE CARTOON HISTORY OF THE UNIVERSE [$6.95 from Rip Off Press, address above]. This new anthology collects the first two books of Larry Gonick's humorous work. Perfect bound.

EL VIBORA No. 3. Interior art by Gallardo, Mediavilla, Marti, Max, Nazarillo, Pons and Rodolfo. With reprints of work by Deitch, Joost Swarte, Willem, Bill Griffith and Art Spiegelman. From Barcelona, SPAIN. Those interested in the Spanish ugs, contact Jaume Fargas, Box 295, Barcelona, Spain. EL VIBORA is slick, a magazine styled after NATIONAL LAMPOON.

EL VIBORA No. 4 [See above.] Art by Ceesepe, Gallardo, Mediavilla, Marti, Max, Nazario, Pons, Rodolfo and Sento. Reprinted work includes Kim Deitch, Basil Wolverton, Smeets, Evart Geradts, Peter Pontiac and Willem. The Wolverton is a fine POWER-HOUSE PEPPER story.

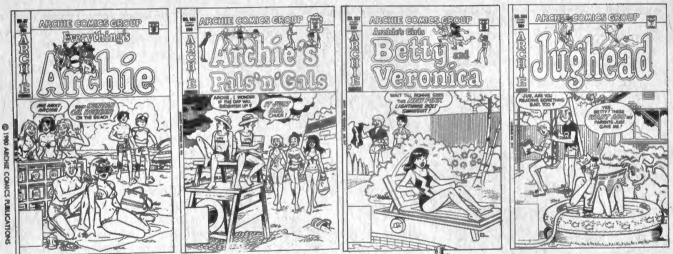
NEAR MYTHS No. 5 [Available in America from Last Gasp Comix, 2180 Bryant, San Francisco, CA 94110]. Art by Grant T. Morrison, Bryan Talbot (continuation of the story of Luther Arkwright), Graham Manley, Alan Hunter, Trina Robbins, Hunt Emerson, Rob Norman, Tony O'Donnell (with a Manley script). Bryan Talbot edited this issue.

THE NEW ADVENTURES OF JESUS [Best of Rip Off Press No. 3]. Perfect bound. This is a collection of the contemporary adventures of Jesus, drawn by Foolbert Sturgeon (Frank Stack) back in the sixties. $6.95 from Rip-Off Press.

PURE SEX No. 2 [$2.00 from Tom Brinkman, 4 Cranberry Drive, Islip, New York 11751]. Sex art by Tom Brinkman. #1 is still available for the same price. Adults only on all undergrounds.

YIKES No. 4 [$1.25 from Cascade, 432 S. Cascade, Colorado Springs, CO 80903]. Art by George Erling, Hunt Emerson, Rick Geary and others. YIKES! began as a four-pager several years ago when George was still doing CLARK THE COLLECTOR for THE BUYER'S GUIDE. #4 is about 5 x 8" with a color cover and 32 interior pages of strips and stories.

For more in-depth coverage of contemporary, alternative, underground, foreign and Newave comix, subscribe to the Comix World Newsletter, published twice each month by Clay Geerdes, Box 7081, Berkeley, CA 94707. $10.00 for 48 issues. Comix World helps new artists to get exposure through the Comix World mini-series. The latest minis are: WEIRD NURSE FANTASIES (David Miller), NOBEL SPERM FUNNIES (Valentino), ONE-SHOT COMIX (Grass Green, XEROX MOON, CADAVER CAPERS and BABYFAT 12. TCR readers may order three comix for



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a dollar this month. Join CW and support the mini-project.

Note: Bay Con is scheduled for July 26-27 at the University of San Francisco. Infor from Sal Dichiera at 415-661-1344.

Whitman Coming Comics

KK GIVEAWAYS- MARCH OF COMICS No. 467 - Underdog
MARCH OF COMICS No. 468 - Little Lulu

BUGS BUNNY No. 221, September. New material. [7/17]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 65, September. New material. [7/17]

POPEYE THE SAILOR No. 158, September. New material. [7/17]

Walt Disney SUPER GOOF No. 61, September. New material. [7/17]

Walt Disney UNCLE SCROOGE No. 179, September. Reprints. [7/17]

WALT DISNEY'S COMICS AND STORIES No. 480, September. Half new and half reprint material. [7/17]

BEEP BEEP, THE ROAD RUNNER No. 92, September. New material. [7/24]

Walt Disney THE BLACK HOLE No. 4, September. New material. [7/24]

LITTLE LULU No. 260, September. New material. [7/24]

PORKY PIG No. 97, September. New material. [7/24]

TWEETY AND SYLVESTER No. 105, September. New material. [7/24]

YOSEMITE SAM No. 68, September. New material. [7/24]

Comely Comings

CAPTAIN CANUCK No. 10, August. "The Masquerade" is by Richard Comely, George Freeman and Jean St. Aubin. Greed and intrigue in a toy factory follow a masquerade party. The backup is "Beyond" by Comely and St. Aubin. The continuing quest in foreign lands for the vindictive wizard who caused the disappearance of their village of Meadan provokes the heroes. George Freeman did the cover. [June]

CAPTAIN CANUCK SUMMER SPECIAL No. 1, 1980. This 64 page 95¢ special features "Faith In Those Few" featuring Redcoat and Kebec; "Monster Mentality," a short story with surprise ending; "Money Run" a CAPTAIN CANUCK episode told horizontally instead of vertically; "The Filler," a humorous strip on the search for ideas at CKR; "Nightmares" -- the central CAPTAIN CANUCK story of the issue -- a 27 pager involving nurse Lorie from CC #3 and 4, Professor Walker (CC #2) and a religious communal cult leader "Nu-Enoch" and his subserviant mutated human followers; and "A Portfolio" featuring portrayals of the Captain by guest artists Gene Day, Vern Andrusiek, Peter Dawes, Dave Sim and Tom Grummett. Richard Comely, George Freeman and Jean St. Aubin did the rest of the stories. Freeman did the cover. [July]

Archie News

There will be two first issues from Archie this summer, although, characteristically, neither is a regular-size comic book. PAT THE BRAT COMICS DIGEST MAGAZINE is on sale in August, and BETTY AND VERONICA ANNUAL DIGEST #1 will be out the beginning of September. Both feature reprints.

Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 496, September. This issue features BETTY AND VERONICA SUMMER FUN. [6/24]

ARCHIE GIANT SERIES MAGAZINE No. 497, September. And this one features THE WORLD OF ARCHIE. [6/24]

ARCHIE'S JOKEBOOK No. 272, September. [6/24]

BETTY AND VERONICA No. 297, September. [6/24]

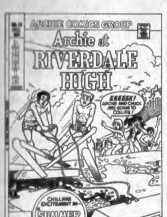
PEP No. 365, September. [6/24]

REGGIE'S WISE-GUY JOKES No. 55, October. [6/24]

ARCHIE No. 296, September. [7/1]

ARCHIE ANNUAL DIGEST No. 37, September. [7/1]

ARCHIE GIANT SERIES MAGAZINE No. 498, October. This issue features BETTY AND VERONICA SPECTACULAR. [7/1]



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JUGHEAD No. 304, September. [7/1]

LAUGH No. 354, September. [7/1]

REGGIE AND ME No. 126, September. [7/1]

ARCHIE'S PALS 'N' GALS No. 144, September. [7/8]

ARCHIE'S TV LAUGH-OUT No. 79, September. [7/8]

BETTY AND ME No. 114, September. [7/8]

LAUGH COMICS DIGEST No. 30, September. [7/8]

LIFE WITH ARCHIE No. 217, September. [7/8]

LITTLE ARCHIE No. 158, September. [7/8]

ARCHIE AND ME No. 122, September. [7/15]

ARCHIE AT RIVERDALE HIGH No. 75, September. [7/15]

EVERYTHING'S ARCHIE No. 87, September. [7/15]

JUGHEAD JONES COMICS DIGEST No. 14, September. [7/15]

JUGHEAD'S JOKES No. 70, September. [7/15]

JUGHEAD WITH ARCHIE COMICS DIGEST No. 40, September. [7/15]

SABRINA THE TEEN-AGE WITCH No. 62, September. [7/15]

Harvey Coming Comics

BABY HUEY No. 99, October. Returning after an eight year layoff, the world's largest duck. [7/3]

RICHIE RICH AND DOLLAR THE DOG No. 15, October. [7/3]

RICHIE RICH BANK BOOKS No. 48, October. [7/3]

RICHIE RICH FORTUNES No. 53, October. [7/3]

RICHIE RICH ZILLIONZ No. 23, October. [7/3]

CASPER TV SHOWTIME No. 5, October. [7/10]

DEVIL KIDS No. 101, October. [7/10]

RICHIE RICH AND HIS GIRL FRIENDS No. 6, October. [7/10]

RICHIE RICH MILLION DOLLAR DIGEST No. 1, October. [7/10]

RICHIE RICH RICHES No. 49, October. [7/10]

RICHIE RICH INVENTIONS No. 15, October. [7/17]

RICHIE RICH JACKPOTS No. 48, October. [7/17]

RICHIE RICH MILLIONS No. 102, October. [7/17]

RICHIE RICH VAULTS OF MYSTERY No. 36, October. [7/17]

SAD SACK AND THE SARGE No. 145, October. [7/17]

RICHIE RICH No. 195, October. [7/24]

RICHIE RICH AND GLORIA No. 16, October. [7/24]

RICHIE RICH BILLIONS No. 37, October. [7/24]

RICHIE RICH MONEY WORLD No. 48, October. [7/24]

RICHIE RICH VACATION DIGEST No. 5, October. [7/24]

Aardvark-Vanaheim News

Readers who were dismayed by the epilogue to issue 16's "Night At The Masque" will be delighted to know that Lord Julius returns in CEREBUS #17's "Champion." "It's a good thing I decided to incorporate him into the new plotline," says writer-artist Dave Sim, "The mail has been very favorable, but with the new monthly schedule reaction didn't start coming in on his first appearance (in #14) until I had finished his third (#16).

Also in the works from Aardvark-Vanaheim Press is the 104-page SWORDS OF CEREBUS softcover which will feature reprints of the first four issues (including the first Elrod of Melvinbone) as well as a new eight to ten page story called "Diamondback" which will be pencilled by Marshall Rogers and written, inked and lettered by Dave Sim. The book will also feature a wraparound photo-separated cover. Both CEREBUS and SWORDS OF CEREBUS will be available from Sea Gate Distributors.

Comic Strip Circus

By Jacob Moraine

It's the season of awards and cartoonists have seen a number of firsts in awards in comic art.

The National Cartoonists Society gave its annual Reuben Awards on April 28. The winners for various categories for their work in 1979 were:

Best Cartoonist of the Year (The Reuben) - Jeff MacNelly for his strip SHOE. MacNelly won the Reuben last year for his editorial cartoons, making him the first cartoonist to win two consecutive Reubens.

Best Story Strip - STEVE CANYON by Milton Caniff

Best Humor Strip - MISS PEACH by

HI & SY "THOSE Goofy GEEZERS" by BORIS TOTIERS
HI, YOU LOOK LIKE DEATH WARMED OVER.
OH, YEAH?!? THEN HOW COME I'M WEARING AN OVERCOAT AND SCARF?!?
WHAT'S THE MATTER, METHUSELAH? CAN'T HACK A LOGICAL CONVERSATION?

Mell Lazarus

Syndicated Panel – THEY'LL DO IT EVERY TIME by Bob Dunn and Al Scaduto

Editorial Cartoons – Frank Evers of the New York NEWS

Sports Cartoons – Karl Hubenthal of the Los Angeles HERALD-EXAMINER

Comic Books (Humor) – Al Jaffee for MAD

Comic Books (Story) – Will Eisner for THE SPIRIT

Illustration – Arnold Roth

Special Features – Arnold Roth (Yes, he won both categories.)

Magazine Cartoons – Jack Markow, of the NATIONAL ENQUIRER

Animation – Hilda Terry

Advertising – Mischa Richta

T-Square Award – photographer Buck Peters for his pictures for the NCS publications

Service Award – Chuck Green of the Museum of Cartoon Art

ACE Award to amateur artist – Ginger Rogers

The NCS awards are interesting as much for the information they pass along as for the awards themselves. It's nice to know that old TRUMP and MAD cartoonist, who did the Sunday page POOR ARNOLD'S ALMANAC, is now getting rich doing illustrations. Actually, I'd seen some in TV GUIDE and elsewhere. I'd also seen an article stating that Hilda Terry, who did the TEENA strip for a good number of years, is now doing animation storyboards, but I didn't know that long-time magazine cartoonist Mischa Richter, who did the King Features panel STRICTLY RICHTER for two decades, is doing advertising cartoons. And I never guessed that Fred Astaire's most famous partner was an accomplished portrait artist.

Don Wright, editorial cartoonist for the Miami NEWS, syndicated by New York Times Special Features, won the Pulitzer Prize for 1979. And the National Headline Award. And the Overseas Press Club Award. And he's the first cartoonist to win all three the same year.

The Mystery Writers of America awarded a special Edgar to Chester Gould at their award dinner April 25 for creating DICK TRACY. Though Edgars are given for films and TV, as well as the literary categories, and special Edgars have been given for plays and radio shows, this is the first time the MWA has honored a comic strip. As MWA president Donald E. Westlake said, "This award can hardly be called premature." "No, more like greatly overdue," replied crime novelist Max Allen Collins, who also currently writes DICK TRACY. Collins accepted the award for Gould who'd been hit by a taxi a few days before. Fortunately, Gould wasn't hurt badly and is recuperating nicely.

GARFIELD AT LARGE by Jim Davis, the first collection of GARFIELD strips, has hit the #1 spot of the best-selling trade paperbacks chart. This success has of course helped the strip pick up more papers.

Jack Berrill, who does GIL THORP, was awarded the Connecticut Education Association Friend of Education Award for his efforts in his strip to help achieve greater understanding among young people of each other and between adults and young people.

Word is that Alfredo Alcala has replaced Ernie Chan as artist on the CONAN strip. Alcala, as you might remember, followed Stan Lynde on RICK O'SHAY, and was himself replaced by Mel Keefer. Alcala has inked John Buscema on the CONAN comic books on a few occasion, most notably on the Color Special Magazines. His tenure won't be long, however; when Roy Thomas's stint on the strip ends, he'll be replaced by Rudy Nebres, with Doug Moench doing the writing.

Lester Osterman, veteran Broadway producer, will produce the BLONDIE Broadway musical. Dean Young, who writes the strip created by his father Chic Young, will collaborate on the musical with David Rogers.

Did you know that BROOM-HILDA celebrated its tenth anniversary on April 19th? If you've been following the strip you know, for Russ Myers had a several-weeks-long celebration in his usual less-than-sane manner. Belated congrats.

TCR Mailboat

ROY THOMAS, Los Angeles: Hmmm.... It seems one has to quit one comic company and go to work for another to make the head of BOTH news columns. Thanks for the simplified, unbiased coverage. A few minor corrections:

Though I don't know the precise dates, I had the more important position of "associate editor," not assistant editor, for the last several years of the pre-1972 period. A small but real distinction, since we had several assistant editors then, but no other associate editors. More of the "Stan's right-hand man" stuff I got so terribly tired of.

Also, though because of my disinterest in breaking his record, Stan's run on FANTASTIC FOUR will beat my CONAN run technically by a few issues, the 5000 or so pages I will have scripted for Marvel before September I will be FAR MORE than any number of pages scripted by Stan or anyone else for Marvel. By contrast, Stan's FF output, counting annuals, et al., can't be even 3000 pages. Of course, many of my CONAN tales were adaptations, but that's neither here nor there; I still scripted those stories.

Also, my move to the West Coast occurred almost TWO YEARS after I left the editor-in-chief job; your piece made it appear, unimportant though it be, that the former happened "soon after" the latter. True, two years isn't much time in the geological scheme of things, but moving out of New York was not really on my mind when Stan and I came to our first parting of the ways back in 1974. It is true, though, that since then I've never felt the same about him or Marvel... and in fact had begun to sour on the whole magilla a year or two earlier, for personal reasons more than anything else. I still admire Stan's super-hero work tremendously, though, and of course there's been no one else, who, as a writer, has had a significant fraction of the impact on comics since 1960 that he has. Period. I'm really sorry he's gone; for me, your recent "Stan is dead" cover had a symbolic truth, alas.

One final correction: I had ENOUGH contact with editorial people in New York, really. Too much, in some ways. It was the QUALITY of that contact over the past couple of years that made me finally throw in the towel and feel I'd been experiencing twinges of loyalty to a corpse. (The company, I mean... not Stan. And not a corpse in the sense of a commercially dead company... but simply that Marvel as I knew it died, finally, after a long terminal illness, in very late 1977 with the combined death of John Verpoorten and the ascent to editorship of Jim Shooter. Shooter and I have gotten along reasonably well on a superficial level, but it's true there was no love lost between us... more than that, I'd prefer not to say except someplace where I can go into more detail than I care to in a letter.)

I will NOT, as I'm surprised you

didn't know, be my own editor at DC. Yes, I think I should be... but I accepted the situation as a sane alternative to what I felt had become an insane situation between Marvel (read: Jim Shooter) and myself. I'm grateful to Jenette Kahn, Paul Levitz, and Joe Orlando in particular for being so understanding -- and while I don't expect things to come up all roses in the future, I think we'll all four be in there giving it the old college try.

In the long run, I suppose it will boil down to whether DC feels they can give me a long leash, such as I gave writers like Wein, Conway, Englehart, Wolfman and others when I was editor at Marvel. DC's set-up is against that type of creative informality in some ways, I think, but it's PEOPLE in the long run who matter, not systems -- and I had decided, long before I made the switch, that I liked the people I knew at DC well enough to trust them. Hopefully, things will work out to the advantage of all of us.

Your column on me in the DC News was INDEED news to me, as I've not heard that I'd be writing back-up features in WORLD'S FINEST or DC SUPER-STAR SPECIAL, whatever that is. But what the heck -- could be you're right, and I'm wrong! Actually, there's no sense in our finalizing any of that for some weeks to come, is there, since I can't write anything for DC till September first. Right now, I'm finishing up a year's run of KING CONAN and a bunch of SAVAGE SWORD stories, as well as the strip. I suppose I should have stuck around for two more issues of CONAN THE BARBARIAN to collect my $500 bonus, but somehow it seemed more fitting that I should leave with the tenth-anniversary special. If nothing else, that should prove that some of us longtime comics pros are indeed motivated by other things than money.

Especially since financial considerations by and large had nothing whatever to do with my leaving Marvel for DC. If anything, I'd have made a little more money, POSSIBLY, at Marvel -- though who can truly say, at the present time. -- but there comes a time when you stop counting the money and think about more human considerations. Marv Wolfman, obviously, felt the same way about a half a year ago, though I don't harbor the bitter feelings toward people below the editor-in-chief level that he seemed to at the time. I liked working with Mark Gruenwald, John Romita Jr., Ralph Macchio and others, in particular Archie Goodwin (what little work we did together on EPIC), but a company takes its direction from the TOP. And I didn't care much for the top, obviously. Or, I suppose, vice versa.

I have no real regrets about the years at Marvel, except every character I ever made up (or helped make up) for them without getting a piece of the action, and the fact that I can't take the Robert E. Howard characters with me. Which, now that I think of it, is a fair AMOUNT of regrets, after all.

"The end of an era?" Yes, in a minor way. Not for me myself, but because I represent the last shred of independence at Marvel from the current knuckling-under to the present editor-in-chief, and a severing of one of the last ties to the Stan Lee era. Fortunately, Stan himself never reads the books, so he probably won't notice for a year or two...

[The short bio I wrote was from memory and a cursory glance at Jerry Bails' always-invaluable WHO'S WHO OF AMERICAN COMIC BOOKS (still available from Jerry for only $20.00 at 2101 E. 11 Mile, St. Clair Sh., MI 48081 -- and I recommend it to anyone with more than a passing interest in comics) entry on you, which explains the errors. The news item itself was written just before going to press and shortly before we received the DC Press release (which is where the 5000 pages of Conan item originated), which wasn't much more enlightening to us than the rumors we'd already heard. Add to that the difficulties in breaking in our new reporter, and you might understand how we came to come up with those rumored writing assignments. I honestly don't know where the "DC SUPER-STAR SPECIAL" idea came from.

For the record, Stan did 125 issues of FF; the 5000 page mark is, of course, no contest. But when the total-issue question came up, in all honesty, I wasn't even thinking of FF! My trivial brain recalled KID COLT OUTLAW (around 130 issues, I think) and MILLIE THE MODEL (around that same number or possibly more), both of which Stan wrote over a longer period of time -- almost twenty years -- than you've spent on CONAN. Of course, I don't know that Stan wrote all the issues, or that either, despite their appearances in other comics (WILD WESTERN, GUNSMOKE WESTERN, the various MILLIE spin-offs) came near the FF total despite the comics having more story pages back then. But I think you'll understand why I "excluded" Stan.

I know that fans would rather that their favorites remain on one feature or at one company till the end of time, but I know I for one relish the turnover of personnel from one company to another if only because it usually brings with new ideas and new books that would never otherwise appear. This was the case with Ditko, Kirby, Englehart, Wolfman, et al., and I've no doubt that there will be considerably more attention paid to whatever new assignments you take on than would have been had you stayed on CONAN for another five or ten years. (No WFC back-ups? How about a revival of the Marvel Family in a new WHIZ COMICS? A dollar book for good measure?)

We would, of course, have checked it all out with you as soon as we heard -- but we've got your old number, and information wasn't letting go of your new one. MT]

JEAN-DANIEL BREQUE, 1 Rue Maurice Utrillo, 33700 Merignac, FRANCE: About GANDAHAR VS. THE METAL WARRIORS: the basis for this upcoming movie is not a comic strip but a novel, LES HOMMES MACHINES CONTRE GANDAHAR, published in 1969 by leading French sf writer Jean Pierre Andrevon. The last time I heard about this project, it was to be done by producer-director René Laloux, with comic strip and comic strip and paperback cover artist Caza (who has had some stories published in METAL HURLANT, so he may not be totally unknown to the readers of HEAVY METAL) as art director and graphic designer. A pre-production five-minute movie was shown recently on French TV and looked quite promising.

One other bit of information: ASTERIX fans will be happy to know that a new book is going to be published, probably during June. Title: LE GRAND FOSSE (THE BIG GAP), drawn AND written by Albert Uderzo (although rumor has it that his brother is helping with the drawing, something he has already done in the past). About Uderzo, did you know he started career by drawing... CAPTAIN MARVEL JR.? In 1950, the comic magazine BRAVO had bought the rights to the character and had a writer doing new stories: Uderzo was the artist. Recently, now-DC artist Gérald Forton was drawing new adventures of Spider-Man for a magazine publishing comic strips based on TV series. Besides having drawn Spidey, Forton has a long

HI & SY "THOSE Goofy GEEZERS" by BORIS TOTIERS

THE CHICAGO COMICON

JULY 18-20, 1980

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THE DC NEW TALENT HUNT — Joe Orlando will be looking at new artists'-portfolios: this could be your chance to break into comics!
MARSHALL ROGERS and DON McGREGOR present a show on their new project — Detectives Inc.!
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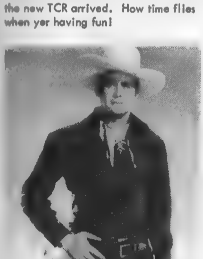
experience with westerns, since he chronicled the adventures of a character called Teddy Ted for twenty years!

I would not stop this letter without thanking you for the pleasure TCR brings me each month. Keep up the good work!

BILL BLACK, P.O. Box 1216, Longwood, FL 32750: Sheesh! I was planning to write re: Sunset Carson when suddenly the new TCR arrived. How time flies when yer having fun!



Sunset Carson

You've discovered that yes, indeed, Sunset is a real cowboy, I've met him a couple of times myself. Guess what? Reno Browne was (is) a real person too. She was leading lady (late '40s, early '50s) in Monogram's oaters... usually billed with... Whip Wilson! Ah, gave it away, didn't I? Whip was a "for real" cinema cowboy at Monogram (late '40s, early '50s). He used a bullwhip as did Lash Larue. I preferred Whip over Lash, myself.

In case there are any other western movie/comics fans out there in TCR land let me bring to your attention The Memphis Film Festival (August 6-9, 1980). Film fans are very excited that Charles Starrett -- The Durango Kid -- will appear. Comics fans are no doubt aware that the DURANGO KID comic book is a hot item. Mr. Starrett was my personal childhood favorite and we have been friends for several years. In fact, he made me his "agent" awhile back, and I would be remiss in my duties if I failed to mention his appearance to your readers.

Another cowboy star with a long running comic book will be at Memphis: Monte Hale. It was Monte's comic, starting with #29, that knocked MARY MARVEL off the Fawcett rostrum.

Incidentally, the actor in the BOB COLT comic photos is Steve Holland, who played Flash Gordon in the 1950s' TV series and later served as model for

Monte Hale and two other western stars with long-running comics: Allan "Rocky" Lane and Roy Rogers. Movie: "Trail of Robin Hood"

the AVENGER paperback covers. His most recent appearance is in George Bush's painting in EPIC #1 (page 92), unless you count all those times he's portrayed Chuck Fiala in FANDOM CONFIDENTIAL.

Also, allow me to point out that the Guest of Honor at Orlandocon 1980 (September 27-28) will be Jock Mahoney, who was the 13th movie Tarzan and TV's Yancy Derringer. Jock's first TV series, RANGE RIDER, was a long-running Dell comic in the '50s. I had the good fortune to spend two days with Jocko this past January. He's one of the most remarkable men I've ever met. In Orlando, Jocko will relate his incredible experiences as a Hollywood stuntman and film star. (Incidentally, he began his career doubling for Charles Starrett as The Durango Kid.

[My personal favorite Jock Mahoney western is actually a THREE STOOGES short, "Punchy Cowpunchers" which features Jock in his days as Jacques O'Mahoney. The running gag is that he is so hapless as he races to get the Cavalry that he falls over every piece of furniture that gets in his way.

So Marvel slipped two "realties" in, eh? My ignorance is truly vast. MT]

BOYD MAGERS, Video West, 1825 Mary Ellen N.E. #2, Albuquerque, NM 87112: Your recent discussion of Sunset Carson and the little digs at his acting are unappreciated by myself and many other B-western movie fans. Granted, Sunset wasn't the best actor in Hollywood... but there were plenty who were worse. Among B-western fans of the mid-'40s you'd be hard-pressed to find anyone who didn't eagerly await the release of the next Carson film. He was tall, good looking and took second to very few in riding, fighting and action ability. Apparently, Republic knew what they were doing when they signed up Carson... because at one time he drew more fan mail than any other star on the lot -- including Rogers and Autry. Somebody out there in the hinterlands of Saturday afternoon childhood liked him -- and still do.

Just for the record, Sunset made fifteen pictures for Republic from 1944-1946 and five for independent Astor Productions from 1948-49. He later did circus work as you stated, among other things. A couple of independent films made in the '70s were never released. Over the years, Carson has done regional TV shows, fairs and what have you. Independent producer Earl Owensby signed Carson and another one-time Republic cowboy star, Don "Red" Barry, for the film you mentioned, BUCKSTONE COUNTY PRISON. I'm sure Owensby signed Carson for his nostalgic name value, as no one (as no one (with the exception of Barry) in any of Owensby's films are noted for their acting ability.

Taking your comments one step further: you're right that Tex Taylor, Blaze Carson, Tex Morgan and Rex Hart of Marvel's creations were not actual film cowboys. Always seemed to me like Marvel would use one real name (like Carson or Hart or Tex) and a fictional name in an attempt to fool us seven year old kids into thinking we were buying a comic about on-screen heroes (it didn't work -- at least for me). However, Reno Browne and Whip Wilson were actual screen actors. Wilson made a series of 22 films for Monogram from 1949-1952, after co-starring in one with Jimmy Wakely in 1948 and getting favorable response from the fans. Incidentally, Wilson's acting is on a par with Carson's, but I liked him too. Reno Browne was a female co-star in films at Monogram with Johnny Mack Brown and others. DC featured her photo on the cover of ROMANCE TRAIL in the '50s. To my knowledge, she is the only female western star besides Dale Evans to ever have a comic book titled after her. As additional trivia, she was once married to another cowboy star, Lash LaRue. She was last known to be living in and running a motel in -- where else? -- Reno.

Hope this helps to clear the air on western comic book stars.

FRANK HAYES, 634 Arlington Place #27, Chicago, IL 60614: I was originally hoping that, by this time, I'd be able to let you know all about the DC/Filmation lawsuit. I've found out more about it, but unfortunately I wasn't able to spring the free ride to New York that I was hoping for to do research on the actual documents involved. However, the following info may be of interest:

DC jumped the gun a bit in announcing the verdict in favor of their suit. It's more than a shade complicated, but in late February -- a month ago -- the case was still in court. Apparently, although a jury had set the amount of the award to DC, Judge Lloyd F. Mac-

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Mahon hadn't yet made the final rulings on the case. Depending on those final rulings, Filmation may or may not have reason to appeal... In other words, very little is settled.

At that time, the documents and trial transcripts ran to well over 600 pages, and the case -- according to lawyers for both Filmation and DC -- is rather complex. If anyone wants to look at the court record, it's all public information (though it may take some waiting in lines to get to it); the case is Civil Case #78-5508, argued in U.S. District Court for the Southern District of New York.

It should be interesting stuff, especially to fans who are interested in the business and legal aspects of comics publishing. Though it's something of a sleeper, the case is likely to be a landmark suit in its effects on its relationships between comic books and animated cartoons.

... The idea of DC distributing Whitman: probably wouldn't violate antitrust laws, but it probably wouldn't happen, either. The reason? Though 30 titles may not seem like much, the reason Steve Ross (Warner Communications CEO) forced the DC implosion was a conviction that too many titles are a major problem -- not just for comics in general, but for DC in particular. Why glut the stands with DC comics not produced by DC? Remember that licensing, not magazine sales, is the mainstay of DC and Marvel -- remember that Independent News distribution is no guarantee of good coverage (a comic book isn't a comic book -- even the densest of retailers knows SUPERMAN sells like CHIP 'N' DALE don't, and most wholesalers are very aware of which titles they move and which they happen to leave on the shelf on the warehouse, deny it though they may) -- and most of all, remember that NOT everyone believes that the "normal newsstand channels" are the best way to sell comics, ESPECIALLY when the market is small kids. The Dell/Gold Key/Whitman appeal has always been to parents as well as kids ("Dell Comics are GOOD comics"). Parents seem more likely to buy the plastic bags. The Whitman material isn't as continuity heavy as DC or Marvel, so they've got better shelf life. (Remember the Golden Age, when the comman frequency for comics was QUARTERLY? These books had a shelf life of three months or more. Comics appeared less frequently, but there were a lot more companies in the business.) Most importantly, with prices what they are today, most comics for small kids HAVE to bought by adults, who generally don't like digging through the newsstand comics. If it's easier for Whitman to use the marketing power of its name with the bags, and maybe save its comics line with this alternate system -- more power to them.

[The problem, though, is that there's no way to collect the comics. The bags in our local K-Mart are almost two or three years old. The post-newsstand issues have yet to show up anywhere except Whitman's own offices. Plus, places like K-Mart have NO interest in determining which bags they get will sell; I've seen every type of Whitman bag discounted to get rid of them. It doesn't bode well. MT]

THOMAS WARKENTIN, Venice Beach, CA : Thanks for producing your wonderful magazine. I don't miss an issue, and I was thrilled to run across my name in connection with the STAR TREK strip. In that regard, the very talented Mark Rice (the kid from Continuity Associates) is now assisting in the production of the strip.

Please keep up the good work.

THORNTON KIMES, 4016 Yupon, Houston, TX 77006: I support John Byrne in what he says about Superman, but I question his assertations concerning Green Lantern and his corpsly comrades. Does Mr. Byrne mean that since will power basically powers the rings, the Green Lantern Corps has been brainwashed, and their criminal foes with them? I find that hard to believe. From what I understand of the Guardians of Oa, they are manipulative, but I can't believe they could go so FAR. As for whether Superman should be told the true nature of his powers, I also hope that no one does. Not that he would get some sort of unbeatable power, whatever that is, but I think it would be a long while before he believed in himself enough to actively CONTROL those psionic abilities.

PS... How does one get involved in writing for TCR?

[One writes me with either an idea for a article or series which I would then say yes or no to, or one might send a completed article with appropriate return postage. I'm open to anything except reviews of comics. MT]

AL SCHROEDER III, Apt. E208, 111 Acklen Park Drive, Nashville, TN 37203: I hate to disagree with my favorite artist, John Byrne, but Superman's powers are NOT psionic. How do you explain Kryptonian robots and other inanimate objects being invulnerable, if that is the case? I can explain practically every super-power Superman has without psionics ... except superventriloquism. That, I must admit, seems to be a form of telekinesis (vibrating air masses at a distance... if anyone has a better explanation, I'd love to hear it).

His ability to hear faster than sound is confusing, to say the least, but I think it is more a function of his super-VISION than super-hearing. Scientists, with special photography and computer-enhanced effects, can photograph sound waves in a room. Doubtless, Superman, with his multiple visual powers and super-brain, can do the same. And he has probably learned to "read" such sound waves so that he knows what sounds they represent. So all he did was search the Metroplis skies for the sound-wave pattern for the gunshot, and when he found it, react to it. (True, picking out that one pattern from all the other sounds in Metropolis would be quite a job -- but so would picking out one gunshot from all the other sounds in Metropolis by more conventional super-hearing. That's what he has the super-mind for, I suppose...)

As for Superman's maneuvering in mid-air, it is quite evident from the stories (and stated any number of times) that he has a biological anti-gravity drive built within him. There's nothing ridiculous about that. Assuming that anti-gravity is possible, there is no reason to suppose it can only be achieved by some sort of technology -- there are few scientific principles that are not found first by evolution before man stumbles upon them. Kryptonians might have a small anti-gravity organ within their bodies, that provides some relief from the intense gravity of that planet. Under the stimulation of the yellow sun, that organ becomes much more powerful, enabling a Kryptonian to fly quite easily and maneuver quite easily.

As for the hyper-light abilities... again, the technological biological argument rears its head. Mr. Byrne himself has done any number of stories which include faster-than-light starships. Surely THOSE weren't psionic. If a machine can be built to go faster than light, than a living being could be conceived who could take advantage of the same laws of science to do the same. I have no idea how Superman does it (although Dr. Robert L. Forward in his "Far-Out Physics" article in ANALOG, suggested several ways of going faster than light, as well as one time-travelling method and a power-source that might be the REAL source of Superman's great energy, which is triggered by the yellow sun rays) except perhaps to suggest that Superman, when he nears the speed of light -- and only then -- is able to convert his body into energy , and then to reconstruct it as a body made of tachyons (faster-than-light particles) rather than tardyons (slower-than-light particles -- like us). As for using his super-vision to see scenes on other planets (as the Superman-Adam Strange team-up in DC COMICS PRESENTS showed) there are a lot of space warps scattered throughout space, some relatively close to

[Continued on page 18]

DICK DUCK, DUCK DICK

by Jim Engel ©1980

THERE'S A LITTLE PROFESSIONAL MATTER I BEEN MEANIN' TO DISCUSS WITH YOU GUYS...
SHOOT.
WELL, YOU KNOW I'M NO CHARLES PATTERS, BUT I USUALLY MANAGE O.K. IN A FISTFIGHT...
BUT LATELY, WHEN IT COMES TO DUKIN' IT OUT, I JUST CAN'T SEEM TO DECK 'EM LIKE I USED TO...
...SO I WAS WONDERIN' WHAT YOU GUYS WOULD DO IF YOU WERE ME...
ZIP!
PUT ON SOME WEIGHT.
pals
No.16
"Oh, my!"
"What does it say?"
"It says we're Pals!"
The END

BULLET CROW
FOWL OF FORTUNE
by CHUCK FIALA
016
WATCH AS I LOOP THE LOOP!
NOT BAD, EH, FOLKS?
NOT BAD FOR ONE SO NEARLY DECEASED.
HA HA!
HEH HEH HEH
ACME
MEANWHILE:
OH, JOE! I'M SURE THIS WILL CHEER YOU UP!
YOUR COPY OF "LETHAL WEAPONS MONTHLY" CAME TODAY!
MAYBE LATER!
CONT.

[Continued from page 15]

Earth. Doubtless, he directs his supervision through one of those to bridge the light-years.

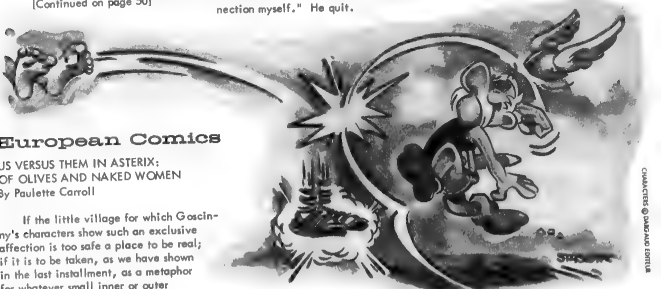
His invulnerability -- and all Kryptonian invulnerability -- is probably due to its peculiar origin. Remember, Krypton was created by the sunbeings in Krypton's sun to stabilize their sun. Perhaps, they created a new type of matter -- one that depends on outside radiation, possibly the neutrinoes from a sun, to strengthen the interatomic and intermolecular bonds between the subatomic and atomic particles. That way, if Krypton proved more of a detri-

[Continued on page 50]

ing between culture and soil, and owed his very Gallic education to the French schools of Argentina.

He was scarcely out of high school when the death of his father forced him to fend for himself. He tried his hand at his first calling, drawing, and went to work for an Argentine ad agency. Asked to design a label for an olive oil bottle, he drew olives. The customer wanted a naked woman instead. Quipped Goscinny, in an interview with L'EXPRESS (22-28 July 1974): "That's when I came to realize that advertising is not an easy line of work. Quite simply, the man preferred naked women to olives. I didn't see the connection myself." He quit.

European comic strip artist. The right connection finally came, through Morris (with whom he worked on LUCKY LUKE) -- and at age 35, this supposed apologist of the provincial French status quo and the average Frenchman, settled for the first time in the hemisphere of his birth -- and not in France, but in Brussels, the Mecca of francophone comics, home of the great Hergé and his history-making strip TINTIN. It was yet another year before he arrived in Paris, came to grips with the fact that he didn't really like to draw, and met a comic strip writer who didn't really like to write, a certain Albert Uderzo.



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European Comics

US VERSUS THEM IN ASTERIX: OF OLIVES AND NAKED WOMEN

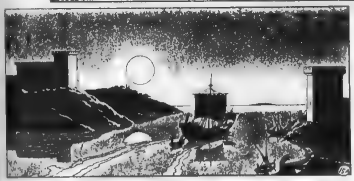
By Paulette Carroll

If the little village for which Goscinny's characters show such an exclusive affection is too safe a place to be real; if it is to be taken, as we have shown in the last installment, as a metaphor for whatever small inner or outer space each of us tries to preserve from the world's insanity, then we can reconcile it with the life and personal experience of its creator. The myopic literal mind which sees the Village as a real French community and projects its own parochialism on the author must ignore not only the evidence we have examined in the last installment and the realities of modern France, but also Goscinny's own cosmopolitan background. One could hardly imagine a man more ill-suited to the sectarian worship of a tiny speck of land. In fact, Goscinny had no home in the usual sense of the term. Not only is his native Paris the very antithesis of Astérix's Village, he also left it at the age of two, and grew up in Buenos Aires. During his formative years, France was to him what Shangri-La or the Amazon are to the average French youngster: a fabulous never-never land, a vacation paradise of freedom and adventure. This remembered, dream-like quality comes through in ASTERIX where distances of time replace distances of space, and it explains the fact that Goscinny did his best work in that strip, rather than in his more direct satires of contemporary French society as a newspaper and television writer. Anachronism becomes a metaphor for that feeling of distance in the man who had missed the essential bond-

The year was 1945, and every young artist's dream was to work for Disney. Encouraged by an American uncle, Goscinny found himself in New York seeking his fortune. All he found was an interpreter's job in a Moroccan import store. No art school would admit him: there was an entrance quota which gave preference to ex-G.I.s. When the Army tried to make him one, following that strange American penchant for drafting foreigners which leaves the rest of the civilized world in a state of incredulous consternation, the 19-year-old Rene took the only way out. He marched into the French Consulate the way a refugee crosses a border, and enrolled in his own nation's armed forces.

The never-never homeland showed him its bleakest face, ravaged by bombs, plagued by shortages. Many of his relatives had died in concentration camps -- which made him all the more sensitive, later on, to the charges of racism in ASTERIX. His mother had stayed in the U.S.; his only ties were there. Now that he was safe from the draft, there was no reason not to return. For seven years, he bided his time on the American Continent, never giving up the dream of becoming a

Although his own background was far more conventional, Uderzo's drawings for ASTERIX render the same feeling of distance as Goscinny's storyline. It happens to be part of the European graphic tradition. That tradition dictates that the characters of a comedy strip, as opposed to an adventure strip (and ASTERIX was conceived basically within the former genre) should be drawn as caricatures. "Realism" is confined to the settings, and in Uderzo's case the term has to be put in quotation marks because his landscapes are, in fact, models of pastoral romanticism. Surely, caricatural settings are also to be found in the comic tradition, but they are a minority trend. After all, very few artists of the brush and pen can resist taking full advantage of the marvelous technical possibilities which are at their disposal in Europe. And so, Goscinny's exile, translated into a time-distance in his story, finds perfect expression in the very tradition from which he was estranged, in the double distance which graphic convention puts between the reader and the visual aspects of the strip: the characters are removed from reality in the direction of caricature, the setting in the direction of idealization. This is the same favoring of places over people that we saw



Uderzo's lyricism is evident even in these black-and-white reproductions. Here are the Pyrenees at the Franco-Spanish border (SPAIN, p. 30), the English countryside (BRITAIN, p. 18), and a Corsican seascape at night (CORSICA, p. 19). Let those fortunate readers who can do so run to the albums for the full effect of the European color-printing technique!

either that some of the characteristics of "home" extend beyond the borders of the Village. But here we come to the first stumbling-block of the nationalistic interpretation. Certainly the landscapes of Switzerland and Corsica are as breathtakingly beautiful as those of Gaul; if anything, it could be said that they have a great deal more character. Whatever one's preferences, it cannot be denied, in any case, that Uderzo has used at least the same kind of care, technical virtuosity, and idealizing distance, on all three types of terrain.

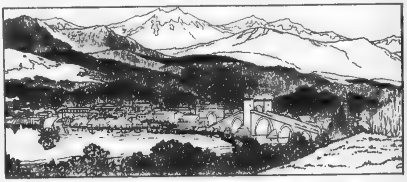
One could make two serious objections to this argument: first, that I have picked "semi-foreign" places; second, that it is Goscinny who is under attack for xenophobia, and not Uderzo.

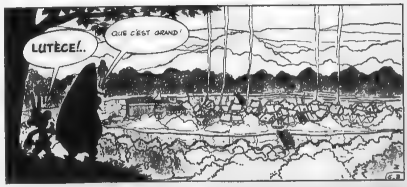
Maybe the notion of "semi-foreign" in ASTERIX needs a little explaining. The Swiss of HELVETES (and the Belgians of Goscinny's posthumous album) are not real foreigners to the French in much the same way as the English Canadians are not "real" foreigners to the Americans. They speak the same language today, and they were an integral part of the original Western European nation -- the Gaul of Vercingétorix and of Caesar's COMMENTARIES. As I have pointed out (last issue), both share with the inhabitants of the Village the Gaulish name-ending "-ix."

Conversely, the Corsicans are presented as aliens in the strip; CORSICA is preceded by the same kind of cautionary, praising introduction which we see in the English translation of BRITAIN: in it, Goscinny attempts to appease the pride of what he calls a "pays" -- a country. Corsica was not,

in last installment's analysis of the function of the Village: the magic is less in Astérix than in the space marked by the picket-fence. Nothing is ever fully resolved until the hero returns to the Village, and whatever solutions he brings to the problems of the outside world are insignificant in their scope. His super-powers are on the short leash of the home brew -- the tiny travel flask of a magic potion known to no druid or magician in the world other than the Village's own Panoramix. All sorts of things can be read into these facts if we try to stretch the metaphor of the Village into a complete allegory. But, though interesting, this would be highly speculative. Let us turn instead to the equally speculative and a great deal less interesting literal interpretations which have plagued ASTERIX and earned Goscinny so much hate mail.

There can be no denying that space -- a specific space -- is idealized in the strip, both narratively and visually; and that the main characters are allowed to carry their attachment to that ideal home with them in their travels all over the map. And there can be no denying





This view of the Swiss City of Geneva (SWITZERLAND, p.24), above, compares quite favorably to the Gallic Capital, below! (SICKLE, p. 10)

of course, a part of Gaul; it is one of the very latest additions to the French territory. But it made up for lost time in a hurry, producing one of the most famous Frenchmen of all time within a year of joining the nation. (Napoleon was born in Ajaccio in 1768, and with him Corsica entered directly into the mainstream of French history.) The Corsicans are the only non-Gauls in the strip to sport the "-ix" ending. The Normans, who joined the nation at a much earlier date, are stuck with "-af"; and this completes the inventory of the "semi-foreigners" in Goscinny's opus.

Certainly the criticisms have centered on the latter, and not on Uderzo. But if there were any real substance to them, wouldn't there be SOME reflection of this nationalistic spirit in the graphic art of the strip? In the case of such a close and harmonious collaboration, it surely makes sense to defend the writer with pictures and/or the graphic artist with words. To deny this would be to deny the quality which is the very hallmark of ASTERIX: the fundamental unity of text and image, the "connection" Goscinny already showed himself so sensitive to as an unknown youngster. Both of Astérix's fathers have repeatedly expressed the importance of that unity in their work; in the interview cited above, Goscinny relates that he and Uderzo had had only one quarrel during the entire time of their collaboration. Shortly after ASTERIX sales began to skyrocket, Uderzo marched into the office of his "scenarist" (as comic strip writers are referred to in Europe, in a rather apt analogy with film media) and demanded that their contract be renegotiated. He did not relent until Goscinny accepted a larger share of the take. More important than their close friendship, however, is the fact that each of them had started out in the other's specialty; they had a thorough understanding of each other's tasks. Never has a more homogenous strip come out of two separate pens; the Goscinny-Uderzo team put the lie to the old belief that a first-class strip necessarily had to be the one-man show of one of those rare artists equally gifted in both media, such as Hergé or Jacobs (BLAKE AND MORTIMER).

Under such circumstances, it is hardly reasonable to suppose that the kind of systematic and obsessive nationalistic bias that some people have read into the storyline and the attitudes of the main characters would be totally absent from Uderzo's contribution. Setting aside the "semi-foreigners," we find six alien groups explored at length in ASTERIX: the Germans of GOTH ("-ic"); the Egyptians of CLEOPATRA ("-is"); the nameless, near mute American Indians, and the Vikings ("-en") of THE GREAT CROSSING; the British

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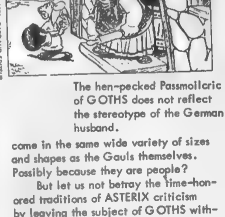
A contrast of deflated ethnic clichés: the tall, strong leader of the Spaniards (SPAIN, p. 48), versus the diminutive main German character in GOTHS

("-ax") and Spaniards ("-on") in the "travelogue" albums which bear their countries' names. Occasional guest appearances are made by other foreigners, such as Greeks ("-os") here and there, but those are too irregular to lend themselves to anything but purely individual portrayal.

We have already illustrated the idealization of the English countryside. The breath-taking Pyrenean landscape, though near the border, is actually Spanish, as is made clear three frames later when Astérix, on the same spot, asks his little charge: "Well, here we are in your native land, Pepe! Are you happy?" Quoth the lad: "¡Ay, Asterix! ¡Even the Romans taste better here! ¡Olé!" What was I saying about the integration of text and picture? This dialogue gives us a good insight into the issue of nationalism as any in the strip: love of the homeland is a universal characteristic of the "good guys," no matter where they are from; it is as lovable (see Astérix's broad grin in this frame) in foreigners as in ourselves. This attitude is the very antithesis of what is usually meant by nationalism ("Of course I think my country is the world's greatest, but how can YOU have such an absurd notion about YOUR country?"); it is relativistic and therefore universal; it is an all-inclusive instead of an exclusive nationalism. Us AND, not VERSUS, them.

In any case, the issue of the scenery can be laid to rest with the two examples we have already given. The unsatisfied reader can thumb through the albums himself and observe the evidence in a more convincing form than that of second-generation black-and-white reproductions. Beauty is not the exclusive privilege of Gaul.

Even less of the Gaulish people. We will deal with their appearance in a later installment centering more specifically on self-definition -- Goscinny and Uderzo's portrayal of their own ethnic group. Meanwhile, it is interesting to note that the main adult character in SPAIN, Pepe's father, is a powerful, towering warrior who comes as close to a Romantic ideal as the graphic tradition of the strip will permit. (For a discussion of the notable exceptions of Falbala and Tragicomix in LEGIONARY, see installment #5, "Women in Astérix," TCR #172.) This is especially interesting since the usual cliché image of the Spaniard, in France at least, is that of a lean little runt. By contrast, it is interesting to note that while SOME of the Goths embody one's usual idea of the thick-headed Germanic brute, the main German character, interpreter Claridric, is quite diminutive and lives on brains, not brawn. And if you're looking for the tyrannical Teutonic father, get a load of Passmoilcric ("Hand-me-the-jack!") cowering in front of his enormous Frau. In fact, the Goths



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The hen-pecked Passmoilcric of GOTHS does not reflect the stereotype of the German husband.

come in the same wide variety of sizes and shapes as the Gauls themselves. Possibly because they are people?

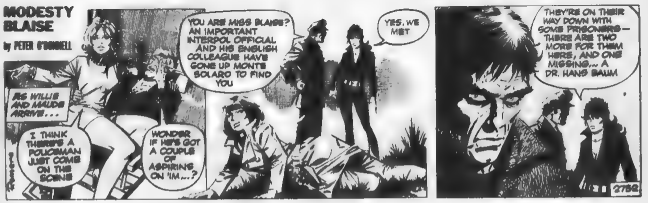
But let us not betray the time-honored traditions of ASTERIX criticism by leaving the subject of GOTHS without mentioning the goose-stepping! This detail is so universally quoted that one wonders whether to attribute it to some pathological obsession or to the simple laziness of writers who are not familiar enough with the strip to furnish their own details and reach for the tried-and-true examples cited by previous "experts." In fact, the goose-stepping occurs on ONE page out of the 47 pages of GOTHS. Given the number of military scenes in the story, it is an insignificant passing joke.

As that last sentence should clearly indicate, it is not my intention to argue that the Goths are not portrayed as a bellicose people; quite the opposite. But there is a crucial point to be made here. The goose-stepping suggests the disciplined, organized military might we have all come to

[Continued on page 31]

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
IT'S BLAISE...!
LOOK... MAHMOUD TOOK A KNIFE TO HER!
...HE'S SENT HER DOWN SO YOU CAN SEE HER DEAD FOR YOURSELF...
MODESTY COMES SMOOTHLY OUT OF THE CHAIR
2791


MODESTY BLAISE
by PETER O'DONNELL
AS WILLIE AND MARLENE ARRIVE...
I THINK THERE'S A POLICEMAN JUST COMB ON THE SCENE
WONDER IF HE'S GOT A COUPLE OF ASPIRINS ON 'IM...?
YOU ARE MISS BLAISE? AN IMPORTANT INTERPOL OFFICIAL AND HIS ENGLISH COLLEAGUE HAVE GONE UP MONTE SOLARO TO FIND YOU
YES, WE MET
THEY'RE ON THEIR WAY DOWN WITH SOME PRISONERS— THERE ARE TWO MORE FOR THEM HERE, AND ONE MISSING... A DR. HANS BAUM
2792

MODESTY BLAISE
by PETER O'DONNELL
WHERE'S BAUM? WHERE'S OUR FAT, JOLLY MIND-BENDER?
THEY HAVE ALL FAILED ME... ALL! MURAD AND HIS APES...
...YOU!
JUST EVERYONE'S FAULT BUT YOURS, MAHMOUD
AND BAUM... HIS WAS THE WORST FAILURE, AND I HAVE KILLED HIM FOR IT!
YOU WERE... CLUMSY WITH THE KNIFE, MAHMOUD... I HAVE A LITTLE TIME YET...
2793

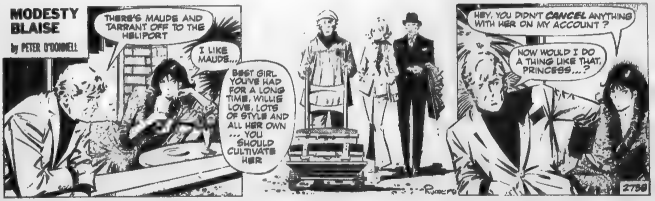
MODESTY BLAISE
by PETER O'DONNELL
ON THE CHAIR-LIFT... THREE UNCONSCIOUS MEN, FOLLOWED BY VINCENTI AND TARRANT
ROBBERY AND MURDER... YOU KNOW, IT WILL BE AWKWARD FOR MODESTY IF WE CANNOT PROVE SHE WAS FRAMED...
SHE'S ALREADY HANDED YOU THE LOOT...
SO ALL YOU NEED NOW IS A CONFESSION— AND I FANCY SHE'S BEING CAREFUL NOT TO ILLUMINATE ANY POTENTIAL CONFESSORS
2794

The Menomonee Falls Gazette

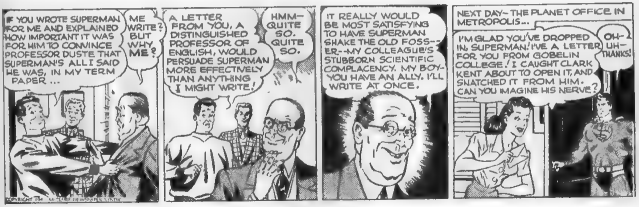
MODESTY BLAISE
by PETER O'DONNELL
I'D BETTER NOT UNCORK YOU, SAUM. BUT I CAN GIVE YOU A SHOT OF MORPHINE
MOST KIND... BUT I PREFER NOT...
I WISH TO... KEEP MY MIND CLEAR... UNTIL I HAVE MADE A STATEMENT
TAKE THIS DOWN CAREFULLY, YOUNG MAN ... I SHALL NOT BE AVAILABLE... TO REPEAT IT
2735

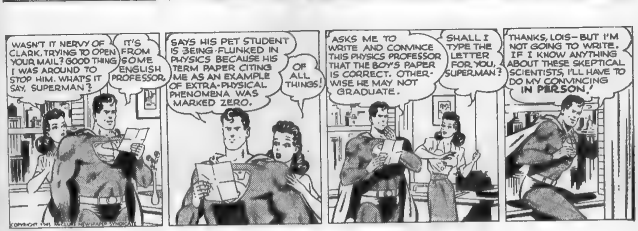
MODESTY BLAISE
by PETER O'DONNELL
MOON, IN A CAPRI HOTEL...
HOW ARE YOU FEELING AFTER A GOOD SLEEP?
STILL STRANGE, NOT QUITE ME — IT'S DISTURBING TO HAVE YOUR MIND TAMPERED WITH...
BUT A COUPLE OF WEEKS SOMEWHERE QUIET WITH WILLIE, AND I'LL BE FINE — HE'S A NATURAL TONIC
YE-E-ES...
DO EXCUSE ME MY DEAR — I'VE JUST REMEMBERED SOME URGENT INSTRUCTIONS I HAVE TO GIVE
POOR MAUDE...
2736

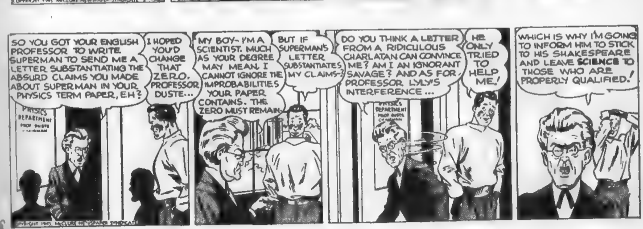
MODESTY BLAISE
by PETER O'DONNELL
...AND TARRANT'S GIVEN ME A WEEK'S LEAVE! SO WE CAN HAVE THAT LONG WEEKEND IN PARIS YOU PROMISED ME, WILLIE
BR...YES, WELL...
SORRY, MAUDE, IT'S OFF — I NEED YOU FOR A SPECIAL JOB IN LONDON, AND WE'LL BE LEAVING IN AN HOUR, SO GO AND GET PACKED
OH, NO...!
I GIVE UP! I'M GOING TO END UP WITH COMPLEXES, THAT'S WHAT!
KINDER MEN FOR YOU TO STAND HER UP FOR! MADEMOI...
THANKS
2737


MODESTY BLAISE
by PETER O'DONNELL
THERE'S MAUDE AND TARRANT OFF TO THE HELIPORT
I LIKE MAUDE...
BEST GIRL YOU'VE HAD FOR A LONG TIME, WILLIE LOVE. LOTS OF STYLE AND ALL HER OWN ... YOU SHOULD CULTIVATE HER
HEY, YOU DIDN'T CANCEL ANYTHING WITH HER ON MY ACCOUNT?
NOW WOULD I DO A THING LIKE THAT, PRINCESS...?
2738

SUPERMAN by Siegel & Shuster

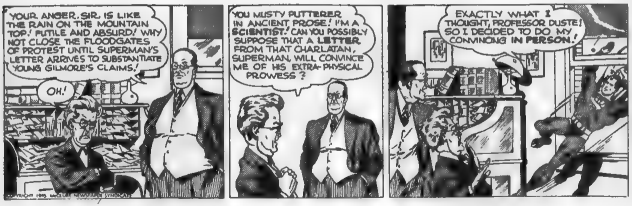

IF YOU WROTE SUPERMAN FOR ME AND EXPLAINED HOW IMPORTANT IT WAS FOR HIM TO CONVINCE PROFESSOR DUSTE THAT SUPERMAN'S ALL I SAID WE WAS, IN MY TERM PAPER ...
ME WRITE? BUT WHY, ME?
A LETTER FROM YOU, A DISTINGUISHED PROFESSOR OF ENGLISH, WOULD PERSUADE SUPERMAN MORE EFFECTIVELY THAN ANYTHING I MIGHT WRITE.
HMM— QUITE SO. QUITE SO.
IT REALLY WOULD BE MOST SATISFYING TO HAVE SUPERMAN SHAKE THE OLD FOSS-ILE—MY COLLEAGUE'S STUBBORN SCIENTIFIC COMPLACENCY. MY BOY— YOU HAVE AN ALLY. I'LL WRITE AT ONCE.
NEXT DAY— THE PLANET OFFICE IN METROPOLIS...
I'M GLAD YOU'VE DROPPED IN, SUPERMAN! I'VE A LETTER FOR YOU FROM GOBELIN COLLEGE / I CAUGHT CLARK KENT ABOUT TO OPEN IT, AND SNATCHED IT FROM HIM. CAN YOU IMAGINE HIS NERVE?
OH— UH— THANKS!


WASN'T IT NERVY OF CLARK, TRYING TO OPEN YOUR MAIL? GOOD THING I WAS AROUND TO STOP HIM. WHAT'S IT SAY, SUPERMAN?
IT'S FROM ENGLISH PROFESSOR.
SAYS HIS PET STUDENT IS BEING FLUNKED IN PHYSICS BECAUSE HIS TERM PAPER CITING ME AS AN EXAMPLE OF EXTRA-PHYSICAL PHENOMENA WAS MARKED ZERO.
OR ALL THINGS!
ASKS ME TO WRITE AND CONVINCE THIS PHYSICS PROFESSOR THAT THE BOY'S PAPER IS CORRECT. OTHER-WISE HE MAY NOT GRADUATE.
SHALL I TYPE THE LETTER FOR YOU, SUPERMAN?
THANKS, LOIS— BUT I'M NOT GOING TO WRITE. IF I KNOW ANYTHING ABOUT THESE SKEPTICAL SCIENTISTS, I'LL HAVE TO DO MY CONVINCING IN PERSON.

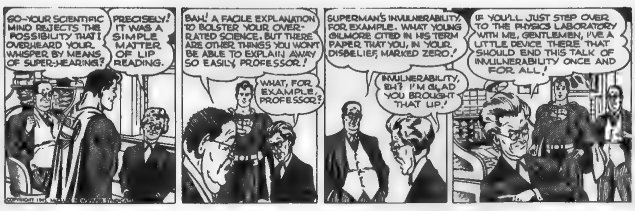

SO YOU GOT YOUR ENGLISH PROFESSOR TO WRITE SUPERMAN TO SEND ME A LETTER, SUBSTANTIATING THE ABSURD CLAIMS YOU MADE ABOUT SUPERMAN IN YOUR PHYSICS TERM PAPER, EH?
I HOPED YOU'D CHANGE THAT ZERO, PROFESSOR DUSTE...
MY BOY— I'M A SCIENTIST. MUCH AS YOUR DEGREE MAY MEAN, I CANNOT IGNORE THE IMPROBABILITIES YOUR PAPER CONTAINS. THE ZERO MUST REMAIN.
BUT IF SUPERMAN'S LETTER SUBSTANTIATES MY CLAIMS—
DO YOU THINK A LETTER FROM A RIDICULOUS CHARLATAN CAN CONVINCE ME? AM I AN IGNORANT SAVAGE? AND AS FOR PROFESSOR LYLY'S INTERFERENCE...
HE ONLY TRIED TO HELP ME.
WHICH IS WHY I'M GOING TO INFORM HIM TO STICK TO HIS SHAKESPEARE AND LEAVE SCIENCE TO THOSE WHO ARE PROPERLY QUALIFIED.

I'LL TELL LYLY A THING OR TWO MEDDLING IN THE AFFAIRS OF THE PHYSICS DEPARTMENT!
DEPARTMENT OF ENGLISH
FROM A LOWLY CHAIRMAN
PROFESSOR DUSTE— WHAT EXTRAORDINARY EVENT TEARS YOU FROM YOUR BELOVED RESEARCH TO HONOR MY DEPARTMENT WITH A VISIT?
YOUR INTERFERENCE IN MY DEPARTMENT, PROFESSOR!
LYLY— DID YOU WRITE TO THIS SUPERMAN, WHOSE PROWESS HAS BECOME A FANTASTIC AND NOTORIOUS POPULAR MYTH— ASKING HIM TO WRITE ME ON BEHALF OF YOUNG GILMORE?
YES, I DID. YOU SEE—
NO EXCUSES, LYLY! YOUR CONDUCT IMPLIES SCORN OF MY SCIENTIFIC QUALIFICATIONS! I DEMAND AN APOLOGY!
AN APOLOGY? NEVER!

The Menomonee Falls Gazette


YOUR ANGER, SIR, IS LIKE THE RAIN ON THE MOUNTAIN TOP: TITTLE AND ASSURED! WHY NOT CLOSE THE FLOODGATES OF PROTEST UNTIL SUPERMAN'S LETTER ARRIVES TO SUBSTANTIATE YOUNG GILMORE'S CLAIMS!
OH!
YOU MUSTY PUTTERER IN ANCIENT PROSE! I'M A SCIENTIST! CAN YOU POSSIBLY SUPPOSE THAT A LITTERER FROM THAT CHARLATAN, SUPERMAN, WILL CONVINCE ME OF HIS EXTRA-PHYSICAL PROWESS?
EXACTLY WHAT I THOUGHT, PROFESSOR DUSTE! SO I DECIDED TO DO MY CONVINCING IN PERSON!

DON'T LET MY ABRUPT ARRIVAL DISCONCERT YOU, GENTLEMEN.
SEE—THE CHARLATAN ENTERING THROUGH THE WINDOW LIKE A CIRCUS ACROBAT! TRYING TO IMPRESS US WITH HIS VULGAR SHOWMANSHIP!
VULGAR SHOWMANSHIP, PROFESSOR? SORRY YOU WEARD SEE IT THAT WAY.
WHAT? YOU— YOU WEARD ME?
HA! YOU SEE! SKEPTICISM TOTTERS ON ITS THRONE OF BIGOTRY YOU SNEER AT SUPERMAN'S POWERS ONLY TO BETRAY YOUR-SELF TO HIS SUPER-HEARING! OH, YOU SCIENTISTS!
AND YOU ENGLISH PROFESSORS!
ALWAYS ENCHANTED BY MYTHS. SUPER-HEARING BOSH! PERMIT ME TO SUGGEST INSTEAD THAT MR. SUPERMAN IS A MASTER OF THE ART OF LIP READING!


SO—YOUR SCIENTIFIC MIND REJECTS THE POSSIBILITY THAT I, OVERHEARD YOUR WHISPER, BY MEANS OF SUPER-HEARING?
PRECISELY! IT WAS A SIMPLE MATTER OF LIP READING.
BAH! A FACILE EXPLANATION TO BOLSTER YOUR OVER-RATED SCIENCE. BUT THERE ARE OTHER THINGS YOU WON'T BE ABLE TO EXPLAIN AWAY SO EASILY, PROFESSOR!
WHAT, FOR EXAMPLE, PROFESSOR?
SUPERMAN'S INVULNERABILITY, FOR EXAMPLE. WHAT YOUNG GILMORE CITED IN HIS TERM PAPER THAT YOU, IN YOUR DISBELIEF, MARKED ZERO.'
INVULNERABILITY, EH? I'M GLAD YOU BROUGHT THAT UP.'
IF YOU'LL JUST STEP OVER TO THE PHYSICS LABORATORY WITH ME, GENTLEMEN, I'VE A LITTLE DEVICE THERE THAT SHOULD END THIS TALK OF INVULNERABILITY ONCE AND FOR ALL.'

NOW, MR. SUPERMAN, WE'LL SEE WHETHER YOU'RE AS INVULNERABLE AS YOU PRETEND UNLESS THE SIGHT OF WHAT LIES BEYOND THIS DOOR WILL INDUCE YOU TO RETRACT YOUR BLUFF.'
LEAD ON, PROFESSOR DUSTE.'
PHYSICS PARTMENT SPECIAL LABORATORY
PRIVATE
GENTLEMEN— THE STRANGE OBJECT BEFORE YOU IS THE CYCLOTRON—POPULARLY KNOWN AS AN 'ATOM SMASHER.' ARE YOU STILL PREPARED TO FACE THIS TEST, MR. SUPERMAN?
WHY, NOT?
NO, SUPERMAN, WAIT! EVEN YOU CAN'T DO IT! YOU'LL BE BOMBARDED WITH ELECTRONS AT A SPEED OF 100 MILLION MILES PER HOUR AND CHARGED WITH THREE MILLION VOLTS! IT'S MADNESS!!

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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
THE RIFLE SHOT ECHOES THROUGH THE CASTLE HOME OF AMANDA McSHANE...
JACOB, YOU LUNATIC! THAT COULD HAVE BEEN ME!
WELL, WELL... IF THE SIGHTS ON THIS THING HADN'T BEEN SO WONKY...
DISAPPOINTED, EH?
DINNER IS SERVED MADAM
NOTICE SOMETHING ABOUT MADAM? SHE TOOK THIS BUSINESS DEAD COOL, EH? LIKE THE LOADED RIFLE WASN'T SUCH A SURPRISE TO HER!

THE SEEKERS
by J. M. Burns
FOR THE UMTEENTH TIME... ANGUS WAS PUTTING... THEN BANG! ...LOTS OF SMOKE...I THOUGHT IT WAS ONE OF HIS DEADLY PRACTICAL JOKES...
OR ONE OF HIS DEADLY... BOOBY TRAPS?
HIS... OR SOMEONE ELSE'S. TELL ME, MRS. McSHANE, HAS YOUR HUSBAND ANY ENEMIES?

THE SEEKERS
by J. M. Burns
THAT WAS VERY CLUMSY OF YOU — BUTTERFINGERS!
HAMISH OVERHEARS JACOB ASK AMANDA McSHANE IF HER MISSING HUSBAND HAS ANY ENEMIES, AND THE QUESTION SEEMS TO UNSE**...E THE DOUR OLD SCOT...
YE'LL HAVE TO FORGIVE ME MADAM—IF...!...
...I'VE NOT BEEN MESELF SINCE MR. McSHANE DEPARTED
YOU MAKE IT SOUND AS IF HE'S DEAD! WE DON'T KNOW THAT, DO WE, HAMISH?
OR DO YOU?

THE SEEKERS
by J. M. Burns
SUSANNE DOVE UNDRESSES TO HER USUAL ACCOMPANIMENT OF THE TRANSISTOR RADIO...
AND HERE ARE THE NEWS FLASHES AT MIDNIGHT. POLICE REMAIN BAFFLED BY THE UNCANNY DISAPPEARANCE OF GUY HAMILTON, WELL-KNOWN LONDON STOCKBROKER, FROM HIS LOCAL GOLF COURSE...
...AT THE UNLUCKY THIRTEENTH HOLE!
ANOTHER ONE — MAKING SIX OF 'EM NOW! THIS IS GETTING MONOTONOUS

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns
HOW CAN A GIRL GET HER BEAUTY KIP WHEN SHE HAS THE CREEPY-CRAWLY FEELING THAT SHE'S BEING WATCHED?
DID THAT ROB ROY BLOKE'S EYES NICK OR IS IT JUST ITS SPOOKY IMAGINATION?
A CREAKING SOUND COMES FROM OUTSIDE HER DOOR...
AND I DON'T IMAGINE THAT SOMEONE'S SNEAKING ABOUT IN THE MIDDLE OF THE NIGHT, WONDER IT-O...

THE SEEKERS
by J. M. Burns
SO IT'S OUR HIGHLAND HOSTESS HERSELF, IS IT, ON THE MIDNIGHT PROWL...?
UNAWARE THAT SHE'S BEING FOLLOWED AMANDA MCSHANE SLIPS OUT OF THE CASTLE...
COURSE I WON'T BE THAT SHE'S TOO WORRIED ABOUT HER MISSING HUSBAND TO SLEEP...
BUT HEIGH HO, I DON'T THINK SHE WAS THAT WORRIED!

THE SEEKERS
by J. M. Burns
LAURIE, YOU SHOULDN'T HAVE COME—NOT WHILE THOSE OTHERS ARE HERE!
IT'S OUR IMPULSIVE YOUNG ROMEO WE MET BACK AT THE AIRSTRIP... SO, WHILE THE MASTER'S AWAY, WIFEY PLAYS, HUH? WONDER HOW MUCH THIS LAURIE KNOWS ABOUT MCSHANE'S DISAPPEARANCE...
WHAT SUSANNE DOESN'T KNOW IS THAT SOMEONE HAS BEEN WATCHING HER...
OOH!

THE SEEKERS
by J. M. Burns
OH... IT'S YOU, JACOB...
NAUGHTY, NAUGHTY! YOU'LL BE PEEPING THROUGH KEYHOLES NEXT!
SO BACK TO BED WITH YOU, DUCKY, BEFORE YOU CATCH YOUR DEATH IN THAT DELICIOUS BIT OF SEE-THROUGH SLUMBERWEAR! WANT ME TO TELL YOU A BEDTIME STORY—ABOUT GOLDILOCKS, THE GOLF WIDOW?
NO, THANKS. I STILL PREFER A GOOD MYSTERY TO A SORDID ROMANCE!
SUSANNE GOES BACK TO HER ROOM...
WHAT'S THAT?

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
AT CASTLE McSHANE, SUSANNE IS WAKENED BY SCREAMS...
ENOUGH TO CURDLE THE BLOOD OF A BANSHEE— WHATEVER THAT IS !
AND THIS ENDLESS, MOURNFUL WAILING... OH, NO—IT CAN'T BE! NOT THE BAGPIPES AT THIS UNGODLY HOUR—
—PLAYED BY A PHANTOM PIPER ? THIS IS TOO MUCH—EVEN FOR THE TOURIST TRADE !

THE SEEKERS
by J. M. Burns
CHEERED-UP, SUSANNE MOUNTS THE BATTLEMENTS TO CONFRONT A PHANTOM PIPER...
BUSTING UP A GIRL'S BEAUTY SLEEP IS BAD ENOUGH, BUT IF THIS BLIGHTER'S TRYING TO SCARE JACOB AND ME OFF THE CASE...
...WELL SEE ABOUT THAT !
HEY! WHAT THE—?
JACOB !
IF YOU'VE BEEN THERE PIPES A MISCHIEF, YOU UN-MUSIC LOVER, HAMISH WON'T LET ME PRACTISE ON 'EM AGAIN !

THE SEEKERS
by J. M. Burns
A LESSON ON THE BAGPIPES? YE GODS! DO YOU TWO KNOW WHAT TIME IT IS ?
AYE. TIME I TOOK M PIPES OUT OF HARMS WAY !
WHAT THE HELL'S GOING ON OUT THERE ?
MY HUSBAND WILL HEAR ABOUT THIS CRACKPOT DISTURBANCE, HAMISH. THE MOMENT HE RETURNS !
HE RETURNS, MISTRESS McSHANE !

THE SEEKERS
by J. M. Burns
FOLKS TODAY DINNA APPRECIATE REAL HIGHLAND MUSIC. I'LL BID YE GOODNIGHT, MR. BENEDICK...
AH, DON'T BREAK UP THE PARTY, HAMISH ! MY ALLEGRO'S O' SCOTLAND" WAS REALLY BEGINNING TO SWING...
DAMMIT! NOW SEE WHAT YOU'VE DONE ! I HAD OLD HAMISH EATING OUT OF MY HAND—READY TO TALK TO ME LIKE HIS LONG-LOST SASSENACH BROTHER—AND YOU BLEW IT, SUSANNE !

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns
THAT WEIRD OLD SCOT YOU'VE JUST DRIVEN OFF SUSANNE, COULD HAVE HELPED US IN OUR ENQUIRIES A HELL OF A LOT!
YOU KNOW WHAT THOSE TRUSTED RETAINER TYPES ARE LIKE. IF THE MISSING ANGUS McSHANE DID HAVE ANY ENEMIES— WHO BETTER TO KNOW THAN HAIRY HAMISH?
THAT'S WHY I WAS SUCKING UP TO HIM TO TEACH ME HIS BELOVED BAGPIPES...
WELL, IF THE SUCCESS OF THE CASE MEANS I HAVE TO ENDURE ANY MORE OF THAT EACKET— I RESIGN!

THE SEEKERS
by J. M. Burns
FROM THE WINDOW OF AMANDA McSHANE'S ROOM, ANGRY EYES HAVE BEEN WATCHING THE SEEKERS...
WHY DID YOU DO IT, AMANDA? WHY, FOR GOD'S SAKE, ASK THAT SNOOPING, MISERY-GUT HERE?
WHY LOVER? HAVE YOU FORGOTTEN? MY HUSBAND UPS AND VANISHES ON A GOLF COURSE ONE DAY AND HASN'T BEEN SEEN SINCE...
BUT YOU DON'T WANT HIM FOUND— DO YOU, AMANDA?

THE SEEKERS
by J. M. Burns
BE HONEST, AMANDA. YOU DON'T WANT YOUR HUSBAND BACK IN OUR LIVES, DO YOU?
CORRECTION, SWEETIE. YOU MAY NOT WANT HIM BACK...
BUT I'D HATE ANYONE TO KILL OFF MY GOLDEN GOOSE BEFORE I'VE FINISHED PLUCKING!
AND IN ANOTHER PART OF THE CASTLE...
SHE HAS DESERVES YE, NO, McSHANE—THAT ONE YE WED. MEBBE 'TIS BEST THOSE SEEKERS NEVER SOLVE THE MYSTERY OF THE THIRTEENTH HOLE!

THE SEEKERS
by J. M. Burns
MORNING AT CASTLE McSHANE...
WAKEY, WAKEY, SUSANNE!
OH, IT'S YOU BUSTING UP MY BEAUTIFUL ROMANCE WITH BONNIE PRINCE CHARLIE...
WOULD YOU PREFER THE LOCH NESS MONSTER TO DRAG YOU OUT OF DREAM-LAND?
KINKY, BUT—
AT LEAST HE MIGHT KNOCK ON A GIRL'S DOOR OCCASIONALLY, JACOB BENEDICK!

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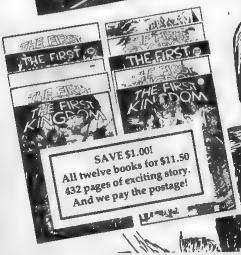
THE FIRST KINGDOM

by JACK KATZ



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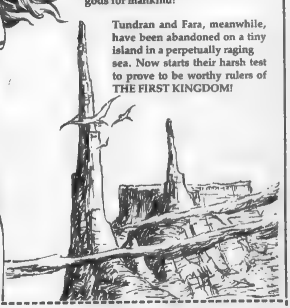

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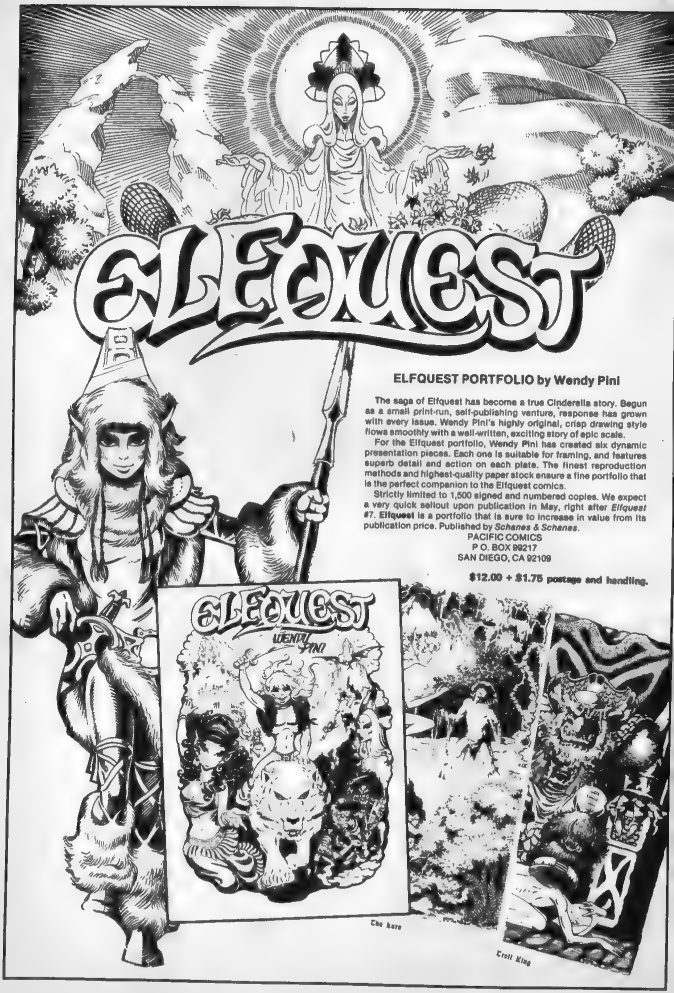

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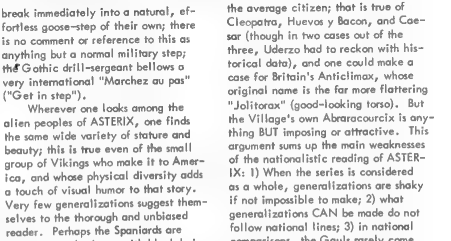
- ☐ THE SPECTACULAR SPIDER-MAN #47
- ☐ SPIDER-WOMAN #31
- ☐ STAR TREK #7
- ☐ STAR WARS #40
- ☐ TALES TO ASTONISH #11
- ☐ THOR #300
- ☐ WHAT IF? #23
- ☐ X-MEN #38

[Continued from page 20]

fear in this century. And it is the only thing in the album that suggests it. Indeed, the main thrust of the plot lies heavily on German disunity; Astérix finds it easy to exploit their own Gothic penchant towards bedlam. Take a look at the chaos portrayed on pp. 44-45 and you will see that nothing could be further from the fearsome, organized war machine we associate with contemporary anti-Teutonic paranoia. Far from preying on these fears, as the perennial out-of-context goose-stepping quote would have us believe, Goscinny and Uderzo lay them to rest.

As for the Germans' tendency to beat on each other at the slightest provocation, that too has to be taken in context. Nobody can hold a candle to the Gauls for violence and short fuses. Astérix keeps the Germans busy by giving them the magic potion, which will ensure that nobody wins and that the fight can go on forever; but in doing so, he simply transplants the Village's own way of life -- for at home, nobody wins and the fights go on forever even when the inhabitants are NOT on the potion! Maybe the readers who place a nationalistic interpretation on the warmongering of the Goths should examine their own expectations of how the Germans are to be portrayed. Incidentally, those who would not admit the evidence of pictures in Goscinny's defense should remember that the infamous goose-stepping is Uderzo's doing; there is no reference to it in the dialogue or storyline. When Astérix and Obélix fall into line with their detachment, they break immediately into a natural, effortless goose-step of their own; there is no comment or reference to this as anything but a normal military step; the Gothic drill-sergeant bellows a very international "Marchez au pas" ("Get in step").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Abraracourcix (left, in GIFT), compares poorly to leaders from abroad: from left to right, Cleopatra, Heuvos y Bacon, Caesar, and even Anticlimax (CLEOPATRA, SPAIN, AGENT, BRITAIN).

Wherever one looks among the alien peoples of ASTERIX, one finds the same wide variety of stature and beauty; this is true even of the small group of Vikings who make it to America, and whose physical diversity adds a touch of visual humor to that story. Very few generalizations suggest themselves to the thorough and unbiased reader. Perhaps the Spaniards are more commonly shown with black hair than the British, but arguing against that strikes me rather like arguing that, in the interest of fairness, Switzerland should be as flat as Belgium, or vice versa. The leaders are often more imposing (if not more attractive) than the average citizen; that is true of Cleopatra, Huevos y Bacon, and Caesar (though in two cases out of the three, Uderzo had to reckon with historical data), and one could make a case for Britain's Anticlimax, whose original name is the far more flattering "Jolitorax" (good-looking torso). But the Village's own Abraracourcix is anything BUT imposing or attractive. This argument sums up the main weaknesses of the nationalistic reading of ASTERIX: 1) When the series is considered as a whole, generalizations are shaky if not impossible to make; 2) what generalizations CAN be made do not follow national lines; 3) in national comparisons, the Gauls rarely come out the winners. More on that topic next time, as we shift our attention to the honest olive oil behind the honest label -- the all-important "connection" between the visual and the literary evidence -- and examine the team's performance on the basis of the latter.

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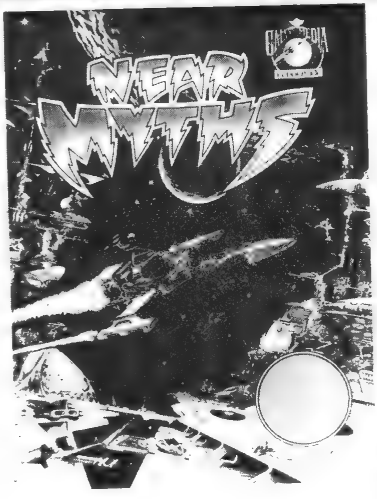

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STAR HAWKS
by Ron Goulart & Gil Kane

"SO THERE I WAS ON SOMBRA, TRYIN' TO MAKE A RAGTAG BUNCH OF CIVILIANS INTO AN ARMY..
...BECAUSE ILS HAD DECIDED TO HELP THEM IN THEIR FIGHT.
© 1979 United Feature Syndicate, Inc.
"IT WAS A BORDER WAR...AND THE RAIDERS HAD BEEN MOWIN' 'EM DOWN.
"WELL, I WHIPPED 'EM INTO SOME SORT OF SHAPE..
"...BUT I PICKED UP A BLASTED JUNGLE FEVER AN' COULDN'T SHAKE IT!"
"ME, AN' THAT RAGTAG ARMY KEPT GOIN'...WITH MY FEVER GETTIN' ALL THE TIME WORSE!
"I DIDN'T KNOW IF I WAS LEADIN' THEM OR THEY WERE LEADIN' ME.
"WE WERE CATCHIN' UP WITH THE RAIDERS...
"THEY'D HIT THIS VILLAGE ONLY HOURS EARLIER.
"MY MEN DIDN'T WANT TO STOP OR REST. ALL THEY WANTED WAS REVENGE!"
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The Menomonee Falls Gazette

"WE KEPT PUSHIN' THROUGH THAT ROTTEN JUNGLE AND THE BLASTED FEVER WAS EATIN' ME UP.
"THEN WE SPOTTED A CAMP IN A CLEARING AHEAD...
"BUT WE SAW COOK FIRES, WOMEN AND KIDS...
WAIT! THIS ISN'T A RAIDER HIDEOUT!
IT'S GOTTA BE A REFUGEE CAMP! STOP!
"BUT THEY WERE BEYOND LISTENING TO ORDERS!"
KANE BOLLMAN
3-24
© 1979 United Feature Syndicate, Inc.

"I REALIZED THEY WERE MAKIN' A MISTAKE!
"THAT WAS A CIVILIAN SETUP... A REFUGEE CAMP!
"BUT THAT BLASTED FEVER HAD TOO TIGHT A HOLD ON ME... I CAVED IN BEFORE I COULD STOP 'EM...
"WHEN I CAME TO, IT WAS TOO LATE...
"THEY'D DESTROYED THE ENCAMPMENT... EVERYTHING... EVERYBODY"
KANE BOLLMAN
3-24
© 1979 United Feature Syndicate, Inc.

STAR HAWKS
by Ron Goulart & Gil Kane

"INSTEAD I CONKED OUT...AND LET THE MEDIX HAUL ME AWAY."
I'M STILL CARRYIN' THAT GUILT AROUND.
YOU HAD A ROUGH TIME, MILES. AGREED.
BUT THAT STILL DOESN'T TELL US WHAT'S WRONG RIGHT HERE ON BLACKROCK STATION!

ON BLACKROCK STATION...
DIDN'T MEAN TO CRY ON YOUR SHOULDERS, FELLAS...
...BUT I'VE HAD A ROCKY GO AND SEEIN' THIS PLACE RUN SMOOTH IS DARN IMPORTANT TO ME!
KANE GOULART
9-26

The Menomonee Falls Gazette

THINGS WENT OKAY HERE AT THE SIMULATION CENTER... UNTIL A COUPLE MONTHS AGO.
DON'T YOU KNOW WHAT'S BEHIND THESE ACCIDENTS, MILES?
WHAT'S BEHIND 'EM IS SABOTAGE, REX!
BUT I GOT NO IDEA WHO'S DOIN' IT!
HOY, THERE AREN'T ANY OUTSIDERS HERE!
RIGHT, CHAVEZ! IT'S GOTTA BE A CADET OR SOMEBODY ON MY STAFF!
AND YOU HAVEN'T ANY CLUES... OR EVEN A HUNCH?
NOT A DARN THING... THIS GUY IS CLEVER!
DAVE MORRIS
© 1978 United Feature Syndicate, Inc.

MAYBE WE CAN GET SOME CLUES AT THESE ACCIDENT SITES, MILES.
MAYBE... BUT I'VE ALREADY CHECKED 'EM OUT DARN THOROUGHLY, GUYS!
DAVE MORRIS
WELL, LATER, WE'LL ALSO CHECK THE CENTRAL COMPUTERS!
NAW! NOBODY CAN SABOTAGE THEM!
ZAM! IT'S THE TROPS HAZARD... REMEMBER THIS ONE, REX?
YEP. A VERY TOUGH OBSTACLE TEST... GLAD THEY'RE TURNED OFF
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STAR HAWKS
by Ron Goulart & Gil Kane

THIS IS ONE OF YOUR ROUGHEST OBSTACLE TESTS, MILES.
YEAH, ONLY ABOUT 70% OF THE CADETS PASS IT THE FIRST TIME AROUND!
ZAM! GOT THE FEELING THESE B■ GADGETS ARE OGLING US.
CAN'T BE, CHAVEZ! THIS WHOLE AREA'S SHUT DOWN!
YOU FORGOT TO TELL THESE LADS ABOUT IT! HERE THEY COME!
AND US WITH NO DEFENSE GEAR!
ZAZZLE!
SOME QUICK DUCKING IS IN ORDER!
© 1979 United Feature Syndicate, Inc.

ONE OF THE SIMULATION HAZARDS HAS GONE BERSERK...
ZIZZLE!
HOY! WE DON'T HAVE THE GEAR TO FEND OFF THESE CRAZED GADGETS!
LET'S HEAD FOR THAT BRIDGE YONDER!
YEAH, ONCE ACROSS WE OUGHTA BE SAFE.
ANOTHER BLASTED FOUL-UP!
ZAM! ONE THING RIGHT AFTER ANOTHER!
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The Menomonee Falls Gazette

ZAMS! SOMEBODY PROGRAMMED THESE GADGETS TO DO US IN!
OUR PHANTOM SABOTEUR AGAIN!
LOOK! THAT ROBOT CRITTER'S GOING RIGHT FOR MILES!
OUR BLASTERS MAY STOP IT!
TOO LATE, REX!
YEAH... TOO LATE.
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LOOKS LIKE THAT NUTZENBOLTS CRITTER GOT MILES!
WE STILL HAVE A CHANCE TO PULL HIM OUT, CHAVEZ!
NOPE, HE'S BEING CARRIED OFF TOO FAST DOWNSTREAM!
OKAY. THEN LET'S GET SOME HELP AND...
ZANG
MILES HARDWAY IS DOOMED!
HE WILL PAY FOR HIS CRIMES!
AND YOU ARE NEXT!
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STAR HAWKS
by Ron Goulart & Gil Kane

MILBE HARDWAY IS FINISHED!
AND SO ARE YOU TWO!
YOU KNOW, THAT GUY DOESN'T SOUND ANY TOO CORDIAL, CHAVEZ.
BET HE'S GOT A MYRIAD OF NASTY TRICKS IN MIND FOR US.
IN ORDER TO USE THESE SPEAKERS, HE'S GOT TO BE IN THE CENTRAL CONTROL BUNKER...
SO LET'S PAY HIM A VISIT!
LISTEN, WE PASSED THIS COURSE WHEN WE WERE CADETS...
...WE CAN DO IT AGAIN!
GIL KANE
© 1978 United Feature Syndicate, Inc.

THERE'S NO ESCAPE!
I'LL DESTROY YOU!
WHAT SAY WE SCURRY ALONG THIS DRAINAGE GULLY, REX?
YEP, WE CAN USE IT TO GET TO THE CONTROL BUNKER...
...WITHOUT HIS KNOWING WHAT WE'RE UP TO.
GIL KANE
© 1978 United Feature Syndicate, Inc.

THEY'RE FRIENDS OF HARDWAY...
...WANT TO HELP HIM!
THEY'LL DIE INSTEAD!
GOT THAT CALM-BEFORE-THE-STORM FEELING...
YONDER COMES SOMETHING, CHAVEZ!
...WHEN'S THIS GUY GONNA MAKE A MOVE?
GREAT BALLS OF FIRE!
EXACTLY!
KANE GOUACH
© 1979 United Feature Syndicate, Inc.

ZAM! OUR MYSTERIOUS BUDDY'S ACTIVATED THE FIREBALL HAZARD!
YEAH, AND SET 'EM TO KILL!
KANE GOUACH
STAY CLOSE TO THIS GULLY WALL, CHAVEZ!
RIGHT! GETTING PARBOILED WON'T HELP MY LOOKS AT ALL.
BLAST! I CAN'T HIT THEM!
SAFE FOR THE MOMENT, REX.
AS LONG AS WE REMAIN HERE...
...AND UNTIL HE TRIES SOMETHING NEW ON US.
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STAR HAWKS
by Ron Goulart & Gil Kane

OUR PHANTOM SABOTEUR CAN'T COOK US NOW...
...BUT HE'S GOT US PINNED DOWN.
C'MON, WE'LL EASE AHEAD CHAVEZ.
ONCE WE REACH THE CONTROL BUNKER, WE CAN STOP HIM.
HE'S GONNA KEEP STREWING OUR PATH WITH TROUBLE.
THE GULLY PETERS OUT HERE...
...NOTHING BUT OPEN COUNTRY AHEAD!
KANE GOULART
4-6
WOW! CAST AN EYE OVER THATAWAY!
THERE'S OUR EXIT VISA!
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ZAM! THERE'S AN ABANDONED SKYCYCLE!
SOMEBODY MUST'VE LEFT IT HERE AFTER ONE OF THE ACCIDENTS.
KANE GOULART
4-7
MIGHT I SUGGEST WE UTILIZE IT TO VAMOOSE?
LET'S DASH, CHAVEZ!
THIS REMINDS ME OF A ZAPGUN WEDDING I ALMOST ATTENDED ON CALLISTO.
THERE'S ONLY ONE FLAW IN OUR OTHERWISE PERFECT ESCAPE PLAN...
...THIS HALF-WIT THING WON'T START!
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BLAZES! I FORGOT ABOUT THAT SKYCYCLE!
I'VE JUST ABOUT GOT THIS THING RUNNING, REX.
LET'S HOPE SO, CHAVEZ. HE'S GETTING OUR RANGE AGAIN.
THERE! TRY 'ER NOW!
OKAY, HERE GOES!
ZAM! I TRULY LOVE HAIRBREADTH ESCAPES!
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GLAD I MAJORED IN TINKERING AT THE SPACE ACADEMY...
...I DID A NIFTY JOB OF MENDING THIS SKYCYCLE.
WHAT SAY WE DROP IN ON THE CONTROL CENTER NOW?
YEP, THAT'S GOT TO BE WHERE OUR SABOTEUR IS HANGING OUT.
AND YOU CAN BET HE'LL KEEP TRYING TO STOP US.
BUT WE'RE NOT GOING TO LET A LITTLE THING LIKE OVERWHELMING ODDS HOLD US BACK, ARE WE?
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STAR HAWKS
by Ron Goulart & Gil Kane

WONDER WHAT OUR PHANTOM CHUM'LL TRY NEXT?
HE'S GONNA TRY TO KEEP US FROM REACHING THE CONTROL CENTER, ALINE CHAVEZ!
WHAT WE HAVE...
OOPS! HERE COMES OUR NEXT HINDRANCE!
ZAM!
KANE GILBERT
9-10
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THESE GUYS HAVE TO BE THE BIGGEST LOUTS I'VE EVER...
RELAX, CHAVEZ, AND HOLD ON!
ZANG! THIS ISN'T MY IDEA OF EVASIVE ACTION, REX!
DON'T YOU REMEMBER THIS HAZARD FROM OUR CADET DAYS?
IT'S A PSYCH TEST...
...THESE BOZOS ARE NOTHING BUT PROJECTIONS.
KANE GILBERT
9-11
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I FORGOT THESE IMMENSE GOONS WERE JUST MOVIES, REX...
...THINK I PLAYED COED HOOKY THE DAY WE WERE SUPPOSED TO TAKE THIS TEST BACK WHEN WE WERE CADETS.
THERE'S THE CONTROL CENTER!
HOY! I DON'T NOTICE ANY WELCOME MAT OUT.
SO LET'S INVITE OURSELVES IN.
KAWHA!
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NOTHING LIKE BLASTERS FOR PICKING A LOCK.
BUT THEY DO SPOIL THE ELEMENT OF SURPRISE, REX.
OKAY, CHAVEZ, LET'S GO N... NOW!
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STAR HAWKS
by Ron Goulart & Gil Kane

THESE GUYS DIDN'T TRY TO KILL US...
RIGHT, SOMEBODY ELSE'S BEEN HERE AND GONE!
THEY AREN'T DEAD, REX...
...JUST VICTIMS OF A STUNGUN.
HERE'S A DOOR THAT'S A WEE BIT OPEN.
MIGHT BE THE WAY OUR SABOTEUR TOOK OFF.
YEAH. THERE HE GOES!
HOY! HE'S NOT VERY PERSONABLE.
KANE KELLY 4-78
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CONTROL STAFF ALL OUT COLD FROM STUNGUNS...
...AND THIS DOORWAY TO THE OFFICE SECTOR OPEN.
KANE KELLY 4-78
THERE GOES OUR SABOTEUR, CHAVEZ!
NONE TOO CUTE, IS HE?
NOT VERY FRIENDLY EITHER!
LET'S USE OUR STUNGUNS ON HIM!
ZZZAT!
ZZZZAT!
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The Menomonee Falls Gazette

I'VE ROAMED LOTS OF PLANETS...
...BUT I'VE NEVER ENCOUNTERED A CHAP LIKE THIS ONE.
GOT A HUNCH ABOUT WHERE HE COMES FROM.
WHOEVER HE IS, HE'S DONE SABOTAGING THIS JOB...
...AND HE MURDERED MILES HARDWAY.
I'M NOT SURE MILES IS DEAD.
COULD YOU ELABORATE ON THAT?
YEAH... AFTER WE CATCH THIS GUY.
LANE MASTOD
© 1979 United Feature Syndicate, Inc.

CHAVEZ AND REX ARE PURSUING THE SABOTEUR THROUGH THE CORRIDORS OF BLACKROCK STATION...
ZAM! WHY'D HE HEAD UP HERE?
THIS IS WHERE THE EXEC OFFICERS DWELL.
NO SIGN OF HIM.
I THINK HE WENT THROUGH THAT PASSWAY, YONDER, CHAVEZ.
DO YOU KNOW WHERE THIS DOOR LEADS, REX?
YEP. UNFORTUNATELY, I DO.
LANE MASTOD
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FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: the Sue Storm interview

CHUCK, SINCE YOU'RE OUR RESIDENT FANTASTIC FOUROPHILE, HOW 'BOUT STARTING THINGS OFF?

THANK YOU, JIM-SHE ... I MEAN IT NOT ONLY AN AWESOME HONOR, BUT ALSO A PRIVILEGE TO BE ABLE TO SPEND THIS TIME WITH THE WOMAN WHO I FEEL MORE THAN ANY OTHER REPRESENTS THE IDEAL SUPER-HEROINE

YOU, WHO HAVE RISKED YOUR LIFE TIME AND AGAIN IN COUNTLESS BATTLES AGAINST UNIMAGINABLE ODDS. THEREBY EARNING YOURSELF A PLACE IN HISTORY AS THE MOST IMPORTANT FEMALE CHARACTER EVER TO APPEAR IN A COMIC BOOK! FROM THE GOLDEN AGE RIGHT ON UP TO THE PRESENT (WOMEN WOULD LONG AGO HAVE BROKEN UNDER THE STRESS CAUSED BY THE REMARKABLE CHANGES YOU HAVE GONE THROUGH EVER SINCE THE ORIGIN OF THE FANTASTIC FOUR) YOU HAVE ENDURED! ETERNALLY FACING NOT ONLY THE SHOCK OF YOUR OWN ENTIRELY NEW PHYSICAL MAKE-UP, BUT ALSO...

...STRUGGLING FIRM UNDER THE ADDED BURDENS OF A SOMETIMES ROCKY MARRIAGE TO A MAN WHO LIVES HIS LIFE ON THE VERY EDGE OF DEATH - AND OF RAISING A CHILD OF SPECIAL AND UNKNOWN ABILITY (IS WHAT IS OFTEN A HORRIFYING ENVIRONMENT) NOT BREAKING UNDER THOSE PRESSURES! NOT GIVING IN TO THE TEMPTATION TO RUN! TO LEAVE BEHIND THE PAIN AND THE AWESOME RESPONSIBILITIES OF THE POWER WHICH HAS SEEMINGLY TRAPPED YOU IN A WORLD NOT OF YOUR OWN MAKING! ON THE CONTRARY, IT IS YOU WHO, DESPITE YOUR OWN SEEMINGLY ENDLESS PROBLEMS, HAVE BECOME THE STABILIZING FACTOR IN THE RANKS OF THE FANTASTIC FOUR! SUSAN STORM - HOW IS IT THAT YOU HAVE ACCOMPLISHED ALL THIS?

CLOPCLOPCLOPCLOP

HELLO, BOYS! I HOPE I'M NOT LATE! I HAD TO STOP OFF ON THE WAY OVER TO PICK UP MY NEW HAT!

WELL, WHERE WE BEGIN?

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if more than 40c	No. sold
1	2	X-MEN No. 134 Marvel	7409
2	4	THE AVENGERS No. 196 Marvel	4651
3	6	THE AMAZING SPIDER-MAN No. 205 Marvel	4235
4	3	STAR TREK No. 3 Marvel-Paramount	4222
5	5	FANTASTIC FOUR No. 219 Marvel	4113
6	1*	MAG CONAN No. 2 Marvel; 48 pages; 75c	4088
7	10	CONAN THE BARBARIAN No. 111 Marvel-Robert E. Howard	3855
8	7	THE MICRONAUTS No. 18 Marvel-Mego	3507
9	13*	WHAT IF? No. 21 Marvel; 48 pages; 75c; Fantastic Four-Sub-Mariner	3462
10	8	IRON MAN No. 135 Marvel	3367
11	12	THE SPECTACULAR SPIDER-MAN No. 43 Marvel	3100
12	13	MARVEL TWO-IN-ONE No. 64 Marvel; Thing-The Inhumans	3045
13	9	THE SAVAGE SHE-HULK No. 5 Marvel	2971
14	24	CAPTAIN AMERICA No. 246 Marvel	2898
15	14	ROM No. 7 Marvel-Parker Bros.	2842
16	18*	HOWARD THE DUCK No. 5 Marvel; black and white magazine; $1.25	2831
17	17	THOR No. 296 Marvel	2790
18	16	STAR WARS No. 36 Marvel-20th Century-Fox	2723
19	15	MARVEL TEAM-UP No. 94 Marvel; Spider-Man-The Shroud	2688
20	18	THE INCREDIBLE HULK No. 248 Marvel	2667
21	21	THE DEFENDERS No. 84 Marvel	2482
22	26	SPIDER-WOMAN No. 27 Marvel	2360
23	--	SUPER VILLAIN TEAM-UP No. 17 Marvel	2352
24	23	THE SAVAGE SWORD OF CONAN No. 52 Marvel; black and white magazine; $1.25	2289
25	24*	MARVEL PREMIERE No. 54 Marvel; Caleb Hammer	2241
26	26	MASTER OF KUNG FU No. 89 Marvel	2187
27	25	WARLORD No. 34 DC	2133
28	30	FANTASY MASTERPIECES No. 7 Marvel; 48 pages; 40 pages; Silver Surfer reprints	2128
29	20	BATTLESTAR GALACTICA No. 16 Marvel-Universal	2061
30	32*	POWER MAN No. 63 Marvel	2057
31	20*	DOCTOR STRANGE No. 41 Marvel	2039
32	28	THE LEGION OF SUPER-HEROES No. 264 DC	1956
33	26*	MACHINE MAN No. 15 Marvel	1888
34	31	JUSTICE LEAGUE OF AMERICA No. 179 DC	1870
35	29	SHOGUN WARRIORS No. 17 Marvel-Mattel	1843
36	32	GHOST RIDER No. 45 Marvel	1734
37	33	GREEN LANTERN No. 129 DC	1648
38	35	DC COMICS PRESENTS No. 22 DC; Superman and Captain Comet	1624
39	36	THE NEW ADVENTURES OF SUPERBOY No. 6 DC	1543
40	39	BATMAN No. 324 DC	1538
41	37	SUPERMAN No. 348 DC	1481
42	38	ACTION COMICS No. 508 DC	1393
43	49	TALES TO ASTONISH No. 7 Marvel; Sub-Mariner reprints	1376
44	37*	TIME WARP No. 5 DC; 64 pages; $1.00; last issue	1359
45	40	THE FLASH No. 286 DC	1333
46	42	DETECTIVE COMICS No. 491 DC; 64 pages; $1.00	1294
47	43	THE BRAVE AND THE BOLD No. 163 DC; Batman and Black Lightning	1274
48	45	AMAZING ADVENTURES No. 7 Marvel; X-Men reprints	1270
49	41	ADVENTURE COMICS No. 472 DC	1244
50	47*	WORLD'S FINEST COMICS No. 263 DC; 64 pages; $1.00 *-titles less than monthly	1228
51	48	HEAVY METAL No. 37 [V4#1] HM; color magazine; $2.00	990
52	50	WONDER WOMAN No. 268 DC	910
53	51	JONAH HEX No. 37 DC	807
54	51*	1994 No. 12 Warren; black and white magazine; $1.75	797
55	52	MARVEL SUPER ACTION No. 20 Marvel; Avengers reprints	714
56	53	MARVEL TALES No. 116 Marvel; Spider-Man reprints	705
57	56	MARVEL'S GREATEST COMICS No. 89 Marvel; Fantastic Four reprints	650
58	61	WEIRD WESTERN TALES No. 68 DC	491
59	62	SUPER FRIENDS No. 33 DC	482
60	60	EERIE No. 111 Warren; black and white magazine; $1.75	470
61	63	CREEPY No. 117 Warren; black and white magazine; $1.75	430
62	66	WEIRD WAR TALES No. 88 DC	393
63	68	SGT. ROCK No. 341 DC	383
64	65	UNKNOWN SOLDIER No. 240 DC	368
65	69	THE UNEXPECTED No. 199 DC	343
66	67	HOUSE OF MYSTERY No. 281 DC	342
67	70	SECRETS OF HAUNTED HOUSE No. 25 DC	330
68	71	GHOSTS No. 89 DC	324
69	65*	G.I. COMBAT No. 220 DC; 64 pages; $1.00	321
70	73*	SGT. FURY No. 158 Marvel; reprints	261
71	73	FUN AND GAMES MAGAZINE No. 10 Marvel	255
72	93	JUGHEAD No. 300 Archie	123
73	--	ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? DIGEST No. 38 Archie; digest; 95c	122
74	--	JUGHEAD WITH ARCHIE DIGEST No. 28 Archie; digest; 95c	121
75	75	CRAZY No. 62 Marvel; black and white magazine, 75c	120
76	--	LAUGH COMICS DIGEST No. 28 Archie, digest; 95c	119
77	91	ARCHIE No. 292 Archie	116
78	95	PEP No. 361 Archie	115
79	99	BETTY AND ME No. 111 Archie	114
80	98	LIFE WITH ARCHIE No. 154 Archie	114
81	97	LAUGH No. 350 Archie	113
82	94	BETTY AND VERONICA No. 293 Archie	111
83	78	RICHIE RICH No. 191 Harvey	111
84	76*	RICHIE RICH AND GLORIA No. 14 Harvey	110
85	--	EVERYTHING'S ARCHIE No. 83 Archie	107
86	100	ARCHIE'S TV LAUGH-OUT No. 76 Archie	106
87	--	ARCHIE'S JOKEBOOK No. 268 Archie	104
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[Continued from page 18]

ment than an asset, they could "dissolve" Krypton by keeping any of their radiation from shining on it. Under the normal radiation of a red sun, the Krypton-matter is strengthened enough to be like normal matter. But under the more energetic radiation of a yellow sun, the intermolecular bonds are strengthened -- somewhat like the puppeteer hulls in Larry Niven's stories -- to be almost impenetrable. It isn't a matter of greater density of molecules. It's a matter of greater cohesion of those molecules. (I still think it is neutrino emission that does it. Superman's powers are just as strong at night -- we know that whatever radiation comes from the sun that effects Superman passes through the Earth as if it wasn't there -- neutrinoes are the only particles that I know that do that.)

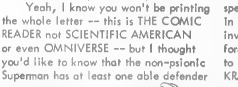
This may have been what Superman meant once when he referred to the "super-matter" of his body as opposed to normal matter. All Kryptonians and all Kryptonian objects are composed of this special state of matter, which would explain why they all became invulnerable on Earth.

His other abilities -- super-strength, super-senses, anti-gravity, etc. would be rather odd to be combined in one being by evolution alone. But I don't think it WAS evolution alone. We know that the Kryptonian race started with Kryp, a warrior from an advanced world, and Tonn, a biologist from an advanced world. If they were of separate species, they couldn't have had children by the normal manner, but might have been able to design and "create" some via biological engineering. Even if they could crossbreed, some genetic manipulation should have been practiced by Tonn, or else the inbreeding of the first few generations would have been horrible, resulting in many mongoloid idiots and other birth defects. So the Kryptonians were "designed" by Tonn. Probably many of the suspiciously earthlike animals -- canines, monkeys, etc., were also "designed" to create a reasonably good ecology that would support the Kryptonians.

Tonn might have designed the Kryptonian super-abilities in the Kryptonian race so that when they reached maturity enough to reach other solar systems, and hopefully enough wisdom, they would gain those super-powers under another sun. She didn't dare let them have such abilities on Krypton itself, for she knew that in a few short generations much of Kryp and Tonn's knowledge would be lost to their descendents (since there would be too few scholars, etc.) and they would revert to barbarism. She didn't want a race of super-barbarians overrunning the galaxy, but once they achieved technological maturity, had struck out for the stars, they would discover their super-abilities -- and, hopefully, put them to good use. (Daxxam and Lexor might be colonies of Krypton's, during its first age of science -- see the "Civil War of the Legion" story in ADVENTURE -- that lost touch with the home world after it suffered its Dark Age. Genetic drift would account for the Daxxamites' vulnerability to lead rather than Kryptonite, and it would explain why Mon-El went to Krypton in the first place.)

Now, if someone would explain how the Vision can become less or more dense without changing his size -- where do the molecules come from or go? -- or how vibrating carries The Flash through walls, complete control of molecules is no -- I'd be obliged. And I'd LOVE an explanation for super-ventriloquism. But most of Superman's powers can be explained without resorting to psionics. (Psionics are like magic -- we know so little about either, we can use them to explain everything. They're a cheap shot.)

Yeah, I know you won't be printing the whole letter -- this is THE COMIC READER not SCIENTIFIC AMERICAN or even OMNIVERSE -- but I thought you'd like to know that the non-psionic Superman has at least one able defender anyway.



A lot of projects have been announced recently or previous information updated, so I'll get right to it... You've been hearing how Marvel is negotiating with an animation house to produce feature films and TV series on a 50-50 partnership. Well, the company is Toei of Japan, and the negotiations are still going on. The definite word, however, is that Marvel would provide everything except the actual animation (scripts, storyboards, characters, design, layouts AND music) before anything went overseas. Toei's investment is said to be $5,000,000 should the deal go through, and the initial projects would be feature versions of SPIDER-MAN, HULK and CAPTAIN AMERICA, done in the only medium likely to ever give us an accurate adaptation of the comic versions... As long as we're speaking of animation, we may as well mention that Warner Bros. Cartoons, Inc. is coming out of its seventeen year sleep with 79-year-old Friz Freleng in charge of the revived cartoon division. Don't expect a revival of the short film factory, though; the first project announced will be THE SECOND BUGS BUNNY MOVIE, which will follow the Chuck Jones BUGS BUNNY/ROAD RUNNER MOVIE in concept and execution. This feature will focus on Friz's Warner Bros. cartoons, and will feature twenty minutes of new (full) animation featuring Bugs, Daffy, Porky Pig, Yosemite Sam and Tweety and Sylvester, with Mel Blanc doing the voices. Friz was uncertain whether the slant would be toward children (as most of the TV stuff done over the past fifteen years has been) or toward college audiences. Friz of course pointed out that all of the original Looney Tunes and Merrie Melodies were done for adults, which undoubtedly accounts for their staying power. The new studio operation will use ONLY full animation, and they do not expect to become as big as Hanna-Barbera or Filmation. Incidentally, July 27th marks Warner Bros. 50th anniversary as a cartoon producer... Walt Disney has apparently dropped all charges of any sort against Dan O'Neill and the Air Pirates... King Features, whose last TV series involvement (I believe) other than one-shot specials was the BLONDIE TV show in '68, also wants to step up their TV involvement, and this might be in the form of new cartoons (which they used to do; POPEYE, BEETLE BAILEY, KRAZY KAT and SNUFFY SMITH appeared in the early sixties). Their involvement with the POPEYE, FLASH GORDON and MANDRAKE movies has been only in the role of licensors, and they figure why not do it themselves.

Two more comics-related characters have been announced as in-the-works as feature films. Columbia will be doing SHEENA, QUEEN OF THE JUNGLE (and are correctly crediting Sheena's creation to S.M. "Jerry" Iger and Will Eisner) with Paul Aratow as producer. You may recall Raquel Welch being announced as Sheena a few years ago; that's probably out, and besides, Sheena's a blonde. The other new film project is THE SHADOW which Universal now has licensed from Leisure Concepts who previously licensed BUCK ROGERS IN THE 25TH CENTURY to them (Leisure also shares the rights to Doc Savage and Charlie Chan, among others). They expect to begin shooting by the end of this year. ... Meanwhile, Edgar Rice Burroughs Inc. is suing to prevent M-G-M from making TARZAN THE APEMAN with Bo Derek as Jane because they haven't given them the rights to do it. M-G-M feels they're only remaking their own classic, while ERB contends that the rights reverted to them in 1976 when the copyright extension law was changed. The Robert Towne GREYSTOKE project was with Warner Bros., and apparently that deal was messed up by M-G-M's announcement. I'd guess what will happen is an M-G-M/Warner Bros. co-production will result... POPEYE

will be out in December. Despite the pre-publicity and remarks from Jules Feiffer that this Popeye will be exactly like the E.C. Segar character circa 1935, Robin Williams' costume (see photo) appears to be nothing like the one we all know. You probably can't see it, but there's even a little King Features crown logo on his pants pocket. He will have the corn-cob pipe, bulging forearms and the Jack Mercer-influenced croaking voice, but THE Popeye look just ISN'T there with those clothes. Maybe this is just a pre-production still; there aren't even anchors on his forearms... FLASH GORDON will be seen in November at the Chicago Film Festival... Oh yes, speaking of REAL costumes, the CAPTAIN AMERICA TV pilot rerun did have the added scene showing him wearing the real costume "my father wore."

SUPERMAN III will be distributed by Warner Bros. The deal in which Dino DeLaurentiis would have bought out Ilya Salkind and son fell through, and Salkind says that the first film is still in the red, but that he expects to make money with SUPERMAN II... French animator Rene Laloux's next film (his best known is FANTASTIC PLANET) is THE ORPHAN OF PERDIDE based on a science fiction novel by Stefun Wul, with storyboards by Jean "Moebius" Giraud. That will be followed by GANDAHAR VS. THE METAL WARRIORS, mentioned here last month... Belgian animator Picha, who is a former New York TIMES op-ed page cartoonist and did SHAME OF THE JUNGLE, has produced his next, THE MISSING LINK. As before, the cartoon uses U.S. voice actors... Joe Hale has been made new head of Walt Disney's animation department. His first two projects include THE BLACK CAULDRON, which will be co-directed by Ted Berman, Rick Rich and John Musker, and the already in production THE FOX AND THE HOUND, directed by Art Stevens. Projects in the work include MUSICANA (a new FANTASIA-like movie), CATFISH BEN (set in Louisiana bayou country) and THE LITTLEST BROOMSTICK... THE BLACK HOLE has been sold to Home Box Office for showing this year... THE SPY WHO LOVED ME will appear on ABC in the '80-'81 season... DRAGONSLAYER, the second Paramount-Disney co-production, is now filming in England.

Milton Subotsky's THONGOR project was axed from the schedule by United Artists for no other reasons than Michael Chimino's HEAVEN'S GATE was over budget and used up Subotsky's. It would have been his 50th film; THE MONSTER CLUB is being done instead. Subotsky is working on two projects of interest to comics fans: a MODESTY BLAISE TV series for England's proposed fourth TV network; and a feature film version of DOCTOR WHO starring Tom Baker. Both are iffy... CONAN will begin filming January 12th of next year. The $25 million budget covers what is intended to be the first of a series; John Milius directs and co-scripted with Oliver Stone, with Edward Pressman Executive Producer, Dino Conte and Buzz Feitshaus producers, Arnold Schwartzenegger as Conan and Frank Frazetta's drawings used "in some form" in conjunction with the film... ABC has bought the rights to the L.A. Times Syndicate comic strip SPLITSVILLE, which is by Reynolds Dodson and Frank Baginski and about a town of divorcees. Jerry Gerschwin is producing from a script by Hal Kantor (who, among his many TV credits, wrote comics in the '50s for Stanmore, among others.)

THE TIME BANDITS is the newest Monty Python-related project. Written by Terry Gilliam and Michael Palin and directed by Gilliam, the film set in ancient Greece will star Sean Connery, John Cleese, Palin, David Warner, Shelly Duvall, Ruth Gordon and Ian Holm. Executive producers are Dennis O'Brien and George Harrison (Hand-Made Films, who made LIFE OF BRIAN), with George providing the music... ABC has ordered a back-up series called THE PHOENIX, the only description of which I have is that it is an hour long super-hero show. Mark Carliner is the producer... SATURDAY NIGHT LIVE will be back next season, but Lorne Michaels, Jane Curtin, Bill Murray, Laraine Newman, Gilda Radner and Garrett Morris won't. Whither Harry Shearer? Reports aren't

certain... NBC's Saturday morning schedule does not include FLASH GORDON. Shows on the schedule are GODZILLA, DYNOMUTT, FLINTSTONE COMEDY SHOW (with The Flintstones, The Shmoo, Captain Caveman, The Frankenstones, and PLAY ALONG, a feature-quiz program), SPACE STARS (with The Jetsons and Astro and the Space Dogs), DAFFY DUCK, and DRAWING POWER, another live action feature program... CBS's fall late-nite line-up includes NIGHT STALKER, THE NEW AVENGERS and the original (Roger Moore) SAINT, the latter starting on July 23rd. No word on whether new NEW AVENGER episodes will ever be made.

– Rona Blabbit

Marvel Coming

FANTASTIC FOUR ANNUAL No. 15, October. "Time For The Prime Ten" is by Doug Moench, George Perez and Jon D'Agostino. Captain Marvel aids the FF in their attempt to prevent The Skrulls from swiping Reed's new wonder-invention. Plus, Dr. Doom solos in a back-up tale called "Power of People" by Moench and Tom Sutton. Perez and Joe Rubinstein did the cover. [7/1]

MACHINE MAN No. 17, October. "Madam Macabre Means Murder" is by Tom DeFalco and Steve Ditko. Machine Man's misplaced arm is found by a woman who supplies villains with weaponry -- and she finds the arm to be quite salable. Ditko did the cover. [7/1]

MARVEL SUPER-HEROES No. 92, October. "They Shoot Hulks, Don't They?" is by Roy Thomas, Herb Trimpe and John Severin, and appeared originally in INCREDIBLE HULK #142. Trimpe and Severin did the cover. [7/1]

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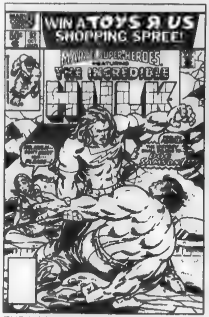
MARVEL TWO-IN-ONE No. 68, October. "Discos And Dungeons" is by Mark Gruenwald, Ralph Macchio, Ron Wilson and Pablo Marcos. Thing and The Angel end up prisoners in The Toad's Castle of Terror. Wilson and an inker did the cover. [7/1]



THE MICRONAUTS ANNUAL No. 2, October. "Threat of the Terrible Toy Master" is by Bill Mantlo, Rich Buckler and Steve Ditko. The tiny team battles Toymaster's minions in the toy department at Macy's! Ditko did the cover. [7/1]

THE SAVAGE SWORD OF CONAN No. 56, September. "Conan And The Sword of Skelos" is by Roy Thomas, John Buscema and Tony DeZuniga. Conan searches for the evil wizard Zafra in the first part of the adaptation of the novel written by Andrew J. Offutt. [7/1]

SPIDER-WOMAN No. 31, October. "The Sting of the Hornet" is by Mich-

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ael Fleisher and Steve Leialoha. Spider-Woman and Scotty undergo a startling metamorphosis as The Hornet shows up. Frank Miller and Joe Rubinstein did the cover. [7/1]

STAR TREK No. 7, October. "Tomorrow Is Yesterday" is by Tom DeFalco, Mike Nasser and Klaus Janson. As Kirk tries to use the Enterprise to disperse a deadly cloud, Spock and McCoy are caught on the planet below in the midst of a tribal war. Mike Nassar did the cover. [7/1]

THE AMAZING SPIDER-MAN No. 209, October. "To Salvage My Honor" is by Denny O'Neil and Alan Weiss. Kraven has gone straight, but his girlfriend Calypso convinces him to attack Spider-Man in the Museum of Natural History anyway. Weiss did the cover. [7/8]

CAPTAIN AMERICA No. 250, October. "Captain America For President?" is by Roger Stern, John Byrne and Joe Rubinstein. A third party tries to get the symbol of America to run for president and Cap wrestles with the possibilities. Byrne and Rubinstein did the cover. [7/8]

CRAZY No. 66, September. After a fake No. 66, we get the real thing: "The Empire Strikes Out" by Paul Kupperberg and Bob McLeod; "The Kitten Who Lost His Nose" by Steve Skeates & Mary Wilshire; "Bread of Frankenstein" by Mark Bilgray and Mike Sullivan; "Crazy Looks At Summer" by Ned Santag; "Teen Hulk" by Mike Pellowski and Marie Severin; "Howard The Duck" by Steve Skeates, Pat Broderick and Armando Gil; and "The White Shadow" by Paul Kupperberg and Jim Sherman, plus cartoons by Dave Manak. Bob Larkin did the cover. [7/8]

DOCTOR STRANGE No. 43, October.

"Shadow Queen" is by Chris Claremont, Gene Colan and Dan Green. Strange and Clea enter the world of the Black Mirror to rescue Wong -- but find they must first save themselves. Mike Golden did the cover. [7/8]

FUN AND GAMES MAGAZINE No. 14, October. Owen McCarron continues. McCarron did the cover. [7/8]

GHOST RIDER No. 49, October. "Wrath Of The Manitou" is by Michael Fleisher, Don Perlin and Joe Rubinstein. Johnny Blaze saves a man and gets a

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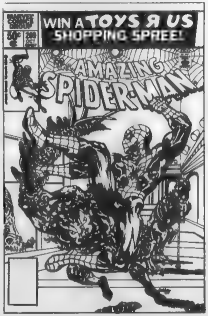
job on a construction crew -- but fails to heed the warnings of an Indian and winds up 100 years in the past where he meets Night Rider. Bob Budiansky and Joe Rubinstein did the cover. [7/8]

THE MICRONAUTS No. 22, October. "The Best Darn Burglar In The Whole Wide World" is by Bill Pat Broderick and Armando Gil. Marvel's mites investigate junk food and come across a crook robbing McDonald's. Mike Golden did the cover. [7/8]



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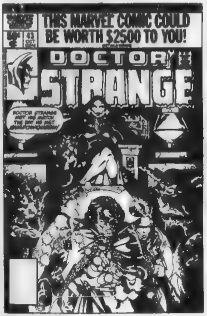
THE SAVAGE SHE-HULK No. 9, October. "The Power of the Ward" is by David Kraft, Mike Vosburg and Chic Stone. Jennifer infiltrates the cult of the Power of the Ward and battles Ultima. Mike Golden did the cover. [7/8]



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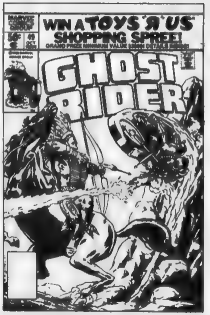
THOR No. 300, October. "Day of Alpha, or Twilight of the Gods, or Ragnarok Now" is by Mark Gruenwald, Ralph Macchio, Keith Pollard and Gene Day. Mark and Ralph, not content to merely bring Roy Thomas's longtime plot featuring Wagner's Ring Cycle to a conclusion, have thrown into this double-size issue for good measure: the origin of Odin, the origin of the Odinsword, the meeting of the Sky Fathers,

a final battle with the Celestials, the return of the Young Gods, secrets of The Eternals, the origin of The Destroyer, the private thoughts of Sif, the first glimpse of Thor's mother -- plus the



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end of Asgard. Keith Pollard did the cover. [7/8]

THE AVENGERS No. 200, October. "The Child Is Father To...?" is by David Michelinie, George Perez and Dan Green. In this double-size story, Ms. Marvel finally (?) gives birth -- but to what? Time goes plooey. And a regular leaves the group. Plus, Jarvis gets his first solo tale in the book's backup. Perez and Terry Austin did the cover. [7/15]

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CONAN THE BARBARIAN No. 115, October. "War of the Wizards" is by Roy Thomas, John Buscema and Ernie Chan. Ten continuous years of Conan are celebrated by a double-size story which also marks Roy Thomas's swan song on the book. Conan is given the terrible choice of choosing between Red Sonja and Belit. Buscema and Chan did the cover. [7/15]

FANTASY MASTERPIECES No. 11, October. From THE SILVER SURFER #11 comes "O, Bitter Victory" by Stan Lee,

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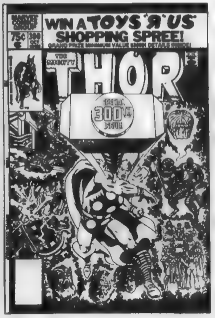
John Buscema and Dan Adkins. Plus, Warlock appears in "1000 Clowns" by Jim Starlin and Al Milgrom from STRANGE TALES #181. Buscema and Marie Severin did the cover. [7/15]



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THE INCREDIBLE HULK No. 252, October. "Beware The Changelings" is by Bill Mantlo and Sal Buscema. Hulk defends his friends against Woodgod and his people, The Changelings. Rich Buckler and Frank Springer did the cover. [7/15]

POWER MAN No. 65, October. "Eagle In The Aerie" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. In Canada to rescue Hogarth from some nefarious females, Power Man and Iron Fist meet up once more with El Aguila and his bio-electric sword-blaster. Bob Layton did the cover. [7/15]

ROM No. 11, October. "Stand Off" is by Bill Mantlo and Sal Buscema. Rom manages to get mixed up with Project Safeguard as he battles the government and Dire Wraiths to retrieve

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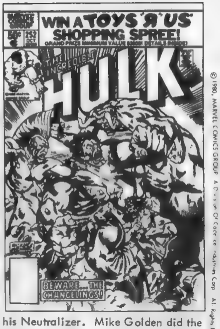

his Neutralizer. Mike Golden did the cover. [7/15]

MARVEL'S GREATEST COMICS No. 93, October. From FANTASTIC FOUR #113, "The Power of Over-Mind" is by Stan Lee, John Buscema and Joe Sinnott. Buscema and Dave Hunt did the cover. [7/15]

MARVEL TALES No. 120, October. "And The Wind Cries: Cyclone" is by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt, and appeared originally in AMAZING SPIDER-MAN #143. The cover is by Gil Kane. [7/15]

TALES TO ASTONISH No. 11, October. "The Choice And The Challenge," from SUB-MARINER #11, is by Roy Thomas, Gene Colan and George Klein. Colan and Dan Adkins did the cover. [7/15]

X-MEN No. 138, October. "Elegy" is by Chris Claremont, John Byrne and

Terry Austin. Jan's funeral leads to a retelling of the entire history of the group and Scott's departure from the team. Byrne and Austin did the cover. [7/15]

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AMAZING ADVENTURES No. 11, October. From the first half of X-MEN #6 comes "Sub-Mariner Joins The Evil Mutants" by Stan Lee, Jack Kirby and Chic Stone. Plus the back-up story from X-MEN #48, "Yours Truly, The Beast" by Arnold Drake, Werner Roth and John Verpoorten. Al Milgrom did the cover. [7/22]

BATTLESTAR GALACTICA No. 20, October. "Hell Has No Fury" is written and drawn by Walt Simonson and inked by Klaus Janson. Eurayle wants Starbuck a lot -- and to prove it, sends the entire Scavenge World army against the Galactica. Simonson did the cover. [7/22]

THE DEFENDERS No. 88, October. "Prince of Whales" is by Ed Hannigan, Don Perlin and Pablo Marcos. The Hulk

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defends whales against Russian trawlers, Hellcat's mother appears, Nighthawk returns to action with legal sanction, and a sky-jacking occurs. Mike Nasser and Armando Gil did the cover. [7/22]

FANTASTIC FOUR No. 223, October. "That A Child May Live" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. Nick Scratch and Salem's Seven have possessed Franklin Richards and it's up to the FF, Gabriel and Agatha Harkness's combined might to undo the damage. Sienkiewicz and Sinnott did the cover. [7/22]

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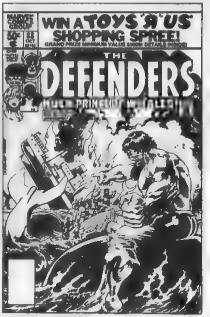
HOWARD THE DUCK No. 7, September. The lead story is by Bill Mantlo, Gene Colan and Dave Simons. Howard and Beverly meet Man-Thing in the Everglades and the trio find themselves on a Chance Square on a giant Monopoly board. Plus the Street People get involved with terrorists in a story by Lynn Graeme and Ned Sontag, and the book is rounded out with a portfolio of Howard portraits by John Byrne, Walt Simonson, John Romita, Marie Severin and Howard Chaykin. John Pound did the cover. [7/22]

IRON MAN No. 139, October. "Chapter 3: Facades, Ruses, Masques" is by



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David Michelinie and Bob Layton. Madame Masque returns as Iron Man battles dreadnoughts and the Spymaster while his girl friend experiences a startling revelation. Layton did the cover. [7/22]

MARVEL PREMIERE No. 56, October. "The Big Top Barter Resolution" is by David Michelinie, Howard Chaykin and Terry Austin. Dum-Dum Dugan loses his circus to Dominic Fortune's girl friend Sabbath, and she inherits his debts to a man with an iron hand in this, the first DOMINIC FORTUNE story to appear in a regular comic book. Chaykin and Austin did the cover. [7/22]

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MARVEL SUPER ACTION No. 24, October. From AVENGERS #63 comes "And In This Corner -- Goliath" by Roy Thomas, Gene Colan and George Klein. Sal Buscema and Sam Grainger did the cover. [7/22]

MARVEL TEAM-UP No. 98, October. This issue was plotted by Marv Wolfman, written by Roger McKenzie, drawn by Will Meugniot and inked by Bruce Patterson. Spider-Man teams up

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with the Black Widow (in a last minute replacement for the previously scheduled Spider-Man/Thor issue by Alan Kupperberg). Al Milgrom did the cover. [7/22]

MASTER OF KUNG FU No. 93, October. "Midnight Wind" is by Doug Moench, Mike Zeck and Gene Day. The kidnapping of Mandy Greville reunites Black Jack Tarr with Shang-Chi and Leiko Wu. Zeck and Day did the cover. [7/22]

SGT. FURY No. 160, October. Reprinted from #11 of CAPT. SAVAGE is "Death of a Leatherneck" by Gary Friedrich, Dick Ayers and Syd Shores.

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Herb Trimpe and Frank Giacoia did the cover. [7/22]

THE SPECTACULAR SPIDER-MAN No. 47, October. "A Night On The Prowl" is by Roger Stern, Marie Severin and

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Bruce Patterson. The Prowler's back -- but he's not who you think he is. Al Milgrom did the cover. [7/22]

STAR WARS No. 40, October. "Battle Ground Hoth" is by Archie Goodwin, Al Williamson and Carlos Garzon. Chapter two of the EMPIRE STRIKES BACK with added pages. Williamson did the cover. [7/22]

WHAT IF? #23, October. Beginning the new three-in-one issue story format which will cover feature either Hulk, Spider-Man or Thor is "What If The Hulk's Girl Friend Jarella Had Never Died" by Peter Gillis, Herb Trimpe and Mike Esposito. Also included are "What If Aunt May Had Been Bitten By A Radioactive Spider?" and the first

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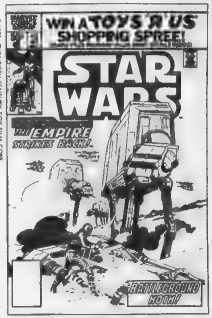
installment of "Untold Tales of the Marvel Universe" featuring The Watcher. John Buscema pencilled the cover. [7/22]



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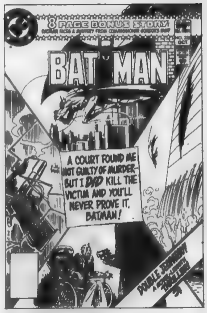
BATMAN No. 328, October. "Double Jeopardy" is by Marv Wolfman, Irv Novick and Frank McLaughlin. Marv makes his Bat-debut with a straight mystery story. Plus, "A Tale of Time Past" is by Wolfman, Don Newton and Kim DeMulder. Joe Kubert did the cover. [7/8]

DC COMICS PRESENTS No. 26, October. "Between Friend And Foe" is by Marv Wolfman, Jim Starlin and Steve Mitchell. Superman and Green Lantern ("ain't got nothin' on me") are featured in a story which isn't exactly a team-up. This issue also features a bonus sixteen-page insert story which features the debut of the "New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Teen Titans" by Wolfman, George Perez and Dick Giordano. Rounding out the issue is "Whatever Happened To Sargon The Sorcerer?" by Bob Rozakis, Jose Delbo and Kim DeMulder. Jim Starlin did the cover. [7/8]

THE FLASH No. 290, October. "Will You Believe Me When I'm Dead?" is by Cary Bates, Don Heck and Frank Chiaramonte. Flash is suddenly physically schizoid. Also, "The Secret History of Firestorm" by Gerry Conway, George Perez and Bob Smith brings us up-to-date with Firestorm's past career. Dan Heck and Dick Giordano did the cover. [7/8]

GHOSTS No. 93, October. Stories include: "The Haunt of Double 13" by Carl Wessler, Charles Nicholas and Steve Mitchell; "Hell Night" by David Allikas and Tom Mandrake; "The Haunted Madhouse" by Wessler, Jack Sparling and Vince Colletta; and "The Flaming Phantoms of Frightmore Alley" by Wessler and Teny Henson. Michael W. Kaluta did the cover. [7/8]

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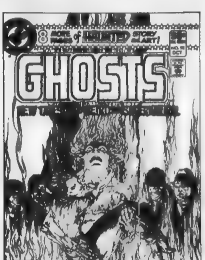

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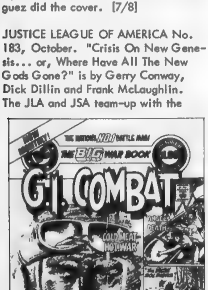
G.I. COMBAT No. 222, October. This issue's Haunted Tank tales are: "For Sale, One Tank And Crew," "Cold Meat, Hot War" and "God of Steel," all by Robert Kanigher and Sam Glanzman. The O.S.S. story is "Death Is An Old Friend" by Kanigher and E.R. Cruz. Others include "The Ice Soldiers" by Evan Douglas and Vic Catan; and "Angels of Death" by Jan Laurie and Alfredo Falugi. Joe Kubert did the cover. [7/8]

JONAH HEX No. 41, October. "Two For The Hangman" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah tracks down some murderers. Also, Scalphunter stars in "The Mist From The Mound" by Gerry Conway, Dick Ayers and Romeo Tanghal. Luis Dominguez did the cover. [7/8]

JUSTICE LEAGUE OF AMERICA No. 183, October. "Crisis On New Genesis... or, Where Have All The New Gods Gone?" is by Gerry Conway, Dick Dillin and Frank McLaughlin. The JLA and JSA team-up with the New Gods to battle Darkseid, who is after control of the universe. This is Dick Dillin's final issue. Jim Starlin did the cover. [7/8]



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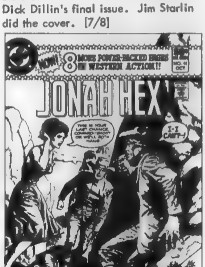

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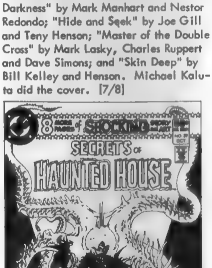
SECRETS OF HAUNTED HOUSE No. 29, October. This issue features "Duel of Darkness" by Mark Manhart and Nestor Redondo; "Hide and Seek" by Joe Gill and Teny Henson; "Master of the Double Cross" by Mark Lasky, Charles Ruppert and Dave Simons; and "Skin Deep" by Bill Kelley and Henson. Michael Kaluta did the cover. [7/8]



SUPERMAN No. 352, October. "Superman's Day of Destiny" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Superman meets Destiny from SECRETS OF HAUNTED HOUSE. Also, the World of Krypton is visited in "The Mark of A Citizen" by Paul S. Newman (veteran writer who spent the last thirty years writing for Western Publishing), Rich Buckler and Joe Giella. Ross Andru and Dick Giordano did the cover. [7/8]

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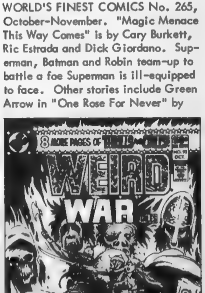
WEIRD WAR TALES No. 92, October. "The Ravaging Raiders of Ruin" is by Cary Burkett and Tom Sutton and is followed with "Fight Fire With Fire" by George Kashdan and Frank Redondo. Joe Kubert did the cover. [7/8]

WONDER WOMAN No. 272, October. "The Man With All The Angles" is by Gerry Conway, Jose Delbo and Dave Hunt. Diana Prince moves back to Washington, D.C. and battles The Angle-Man again. In "The Monster And The Masterpiece" by Paul Levitz, Joe Staton and Steve Mitchell, The Huntress finds herself mismatched against Solomon Grundy. Dave Cockrum and Dick Giordano did the cover. [7/8]

WORLD'S FINEST COMICS No. 265, October-November. "Magic Menace This Way Comes" is by Cary Burkett, Ric Estrada and Dick Giordano. Superman, Batman and Robin team-up to battle a foe Superman is ill-equipped to face. Other stories include Green Arrow in "One Rose For Never" by



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Bob Haney, Trevor Von Eeden and Jimmy Janes; Hawkman in "This Hostage Earth" by J.M. DeMatteis, Ken Landgraf and Armando Gil; Red Tornado in "Journey Through The Past" by DeMatteis, Jose Delbo and Kim DeMulder; and Captain Marvel and Captain Marvel Jr. in "The Plot Against The Human Race" by E. Nelson Bridwell, Don Newton and Frank Chiaramonte. Jim Aparo did the cover. [7/8]

ACTION COMICS No. 512, October. "Luthor's Day of Reckoning" is by Cary Bates, Curt Swan and Frank Chiaramonte. Luthor is about to be married -- when Superman absconds with his bride. Also, Air Wave appears in "The Sinister Spectacle of the Sunspotter" by Bob Rozakis, Rameo Tanghal and Vince Colletta. Ross Andru and Dick Giordano did the cover. [7/22]

ADVENTURE COMICS No. 476, October. "The Poseidon Adventure" is by J.M. DeMatteis and Dick Giordano. Mera is missing -- and she's not in an overturned oceanliner with Shelly Winters! Then, Starman appears in "Crown or Coffin" by Paul Levitz, Steve Ditko and Romeo Tanghal. And Plastic Man stars in "The Milk of Human Cruelty" by Martin Pasko, Joe Staton and Bob Smith. Ross Andru and Dick Giordano did the cover. [7/22]

THE BRAVE AND THE BOLD No. 167, October. "Ice Station Alpha" is by Marv Wolfman, Dave Cockrum and Dan Adkins. Earth-Two's Batman runs into that Earth's version of the Blackhawks during World War II (in the days they were flying for Quality Comics) as DC tests the Black Knights' commercial viability again. Then the origin of Nemesis is revealed in "A Name Writ In Blood" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [7/22]

DETECTIVE COMICS No. 495, October. Batman solos in "Murder In Quicksilver" by Michael Fleisher and Don Newton; Batgirl stars in "Boss-man's Bane" by Cary Burkett, Joe Delbo and Vince Colletta; Black Lightning is featured in "Animals" by J.M. DeMatteis and Gerald Forton; and Robin tries to solve "The Gotham Connection" in a story by Jack C. Harris, Charles Nicholas and Colletta. The Tales of Gotham City story is "Into The Fire" by Bob Rozakis and Dan Spiegle. Jim Aparo did the cover. [7/22]

GREEN LANTERN No. 133, October. "Nightmare At The North Pole" is by Marv Wolfman, Joe Staton and an inker. GL's life gets a few new jolts as Wolfman takes over the writing. Plus, Adam Strange appears in "Siege On Ranagar" by Laurie Sutton, Rodin Rodriguez and Tex Blaisdell. Jim Starlin did the cover. [7/22]

HOUSE OF MYSTERY No. 285, October. This one features "Cold Storage" by Paul Kupperberg and E.R. Cruz; "The Man Without Fear" by Mike W. Barr and Ernie Patricio; "Kill, Clown, Kill" by Carl Wessler and Teny Henson;

and "Sound And Fury" by Barr and John Garcia. Joe Kubert did the cover. [7/22]

THE LEGION OF SUPER-HEROES No. 268, October. "Life After Life After Life" is by J.M. DeMatteis and Steve Ditko. The Legionnaires are made believers in reincarnation -- the hard way. George Perez and Terry Austin

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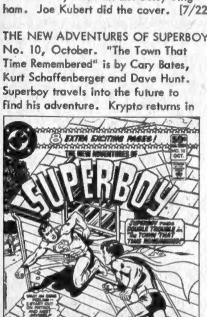
did the cover. [7/22]

MYSTERY IN SPACE No. 112, October. Stories this time include: "Howl" by J.M. DeMatteis, Alan Weiss and Terry Austin; "Insurrection" by Mike W. Barr and Tom Sutton; "Restoration" by George Kashdan, Trevor Von Eeden and Bob Smith; and "Out of The Electric Blue" by Kashdan and Jerry Bingham. Joe Kubert did the cover. [7/22]

THE NEW ADVENTURES OF SUPERBOY No. 10, October. "The Town That Time Remembered" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy travels into the future to find his adventure. Krypto returns in



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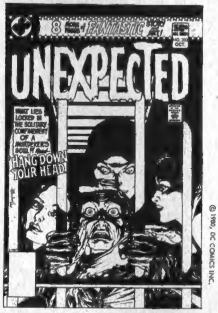
the second story in "The Super-Watchdog of Smallville" by Bob Rozakis, John Calnan and Kim DeMulder. Schaffenberger and Hunt did the cover. [7/22]

SGT. ROCK No. 345, October.. "The Return of the Iron Major" is by Robert Kanigher and Frank Redondo. Rock's Nazi adversary with the iron hand returns to harrass Easy. Things are filled out with three stories by the Kubert School of Cartoon Art: "War Is A Circus," "The Bridge" and "Into The Fire," plus a Warriar page. Joe Kubert did the cover. [7/22]



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SUPER FRIENDS No. 37, October. "Bad Weather For Supergirl" is by E. Nelson Bridwell, Ramona Fradon and Vince Colletta. The Weather Wizard returns and has it in for the issue's guest-star, Supergirl. Then Jack O' Lantern, Ireland's first DC hero, makes his first solo appearance in "The Giant Who Shrank Ireland" by Bridwell and Romeo Tanghal. Fradon and Bob Smith did the cover. [7/22]

THE UNEXPECTED No. 203, October. Stories in this issue are "Hang Down Your Head, Joe Mundy" by Charlie Seeger and Ernie Patricio, "Beware The Killer Clone" by Carl Wessler and Patricio, and "The Tri-Centennial Curse" by Wessler and Nestor Malgapo. Michael Kaluta did the cover. [7/22]

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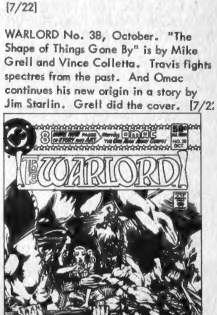
UNKNOWN SOLDIER No. 244, October. "The Sub That Would Not Die" is by Bob Haney, Dick Ayers and Gerry Talaoc. Unk meets Capt. Storm, and the two don't get along. The Dateline: Frontline feature this issue is "Homegrown" by Cary Burkett and Ric Estrada, and the third story is "Big Daddy" by Robert Kanigher and Tom Yeates. Joe Kubert did the cover. [7/22]

WARLORD No. 38, October. "The Shape of Things Gone By" is by Mike Grell and Vince Colletta. Travis fights spectres from the past. And Omac continues his new origin in a story by Jim Starlin. Grell did the cover. [7/22]



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